

All the Buzz on Winter's Coolest Films

COLLECTOR'S
COVER
3 OF 4



Entertainment Weekly

OCT. 31, 2014 • #1335

Holiday Movie Preview

EXCLUSIVE
Anna Kendrick
AS
CINDERELLA
Chris Pine AS
HER PRINCE

Into the Woods
THE MOST
MAGICAL
MUSICAL OF
THE YEAR

PLUS

Angelina
Jolie's Most
Daring Role:
Director

The Hobbit's
Insane Last
Battle

Disney's
Cutest
Robot Ever

FEATURING

Into the Woods

P. 20

be together.



not the same.



"We are who we know ourselves
to be, and we are what we love."
— Laverne Cox

android 

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CONTENTS

ENTERTAINMENT WEEKLY / OCTOBER 31, 2014



69

DECONSTRUCTING HAIRY

Author Brandon Alinger gets the stories behind the looks in *Star Wars Costumes*, including everyone's favorite Wookiee, Chewbacca



20 Cover *Into the Woods* It has taken the musical 27 years to travel from stage to screen. An exclusive look at this winter's most wickedly beautiful film. **BY MARC SNETIKER**

- 26 The Actress:** Julianne Moore
- 28 The Actor:** Eddie Redmayne
- 30 The Scene:** *Exodus: Gods and Kings*
- 32 The Director:** Jean-Marc Vallée
- 34 The Shot:** *Unbroken*
- 36 The Great White Hope:** Baymax
- 39 The Machine:** *The Imitation Game*
- 40 The Finale:** *The Hobbit*
- 42 The Season:** Calendar

ON THE COVERS *Into the Woods'* Johnny Depp and Lilla Crawford, Anna Kendrick and Chris Pine, and James Corden and Emily Blunt. Photographs by © 2014 Disney Enterprises, Inc. *Into the Woods'* MacKenzie Mauzy and Meryl Streep. Photograph by Bruno Dayan and Peter Mountain/© 2014 Disney Enterprises, Inc.



CHECK OUT ALL FOUR COVERS!

To buy your favorite or bundle all four, go to ew.com/intothewoodscovers

News and Columns

- 4 Feedback**
- 5 Sound Bites**
- 6 The Must List**
- 8 News and Notes**
How to Get Away With Murder's most OMG moments—and how the show got away with them; TV's streaming future; remembering Oscar de la Renta...
- 72 The Bullseye**

Reviews

- 44 Movies**
- 50 TV**
- 62 Music**
- 68 Books**

FEEDBACK

WRITE TO US! → EW_LETTERS@EW.COM



The Birdman Cometh

I cannot thank you enough for putting **Birdman** star **Michael Keaton** on the cover. He is America's most underrated actor. I have yet to find anyone who can deliver the goods while playing the good guy, goofy guy, villain, family man, psycho, rich man, and poor man the way Keaton can. I look forward to seeing what he brings to life in the decades to come, provided he chooses to do so.

KATHY CANAPINI
Royal Oak, Mich.

Razor-Sharp Wit

I spent my teen years waiting in anticipation for Saturday nights,

when it became cool to be home at 11:30 p.m. as long as you were watching *Saturday Night Live*. I was an instant **Bill Murray** mega-fan. Your Binge! section on him was well deserved.

PAT SEMON
Springdale, Ark.

I can't imagine bingeing on Bill Murray without including his turn as Larry Darrell in **The Razor's Edge**. It may have been a box office flop (for reasons unfathomable to me), but it was still his first serious role. I bought a ticket when it came out and to this day mention it when underrated movies are discussed.

KEN LOAR
St. Petersburg, Fla.

Body Consciousness

I appreciate hearing about positive body-image messages for women. And this is where **Meghan Trainor** is wrong. A term like "skinny

bitches" is no more acceptable than "fatso." It's infuriating when women want to make some empowering statement about body image and only end up feeding into the hypocrisy. Either you want women to

accept their bodies or you don't—leave size out of it.

ANDREA KOZEK
Milwaukee

First Lady of Laughter

On the day we learned that **Jan Hooks** had died, I came home and saw my new issue of EW. It was an eerie coincidence—and a bittersweet tribute—to see her featured in two of the *SNL* segments that readers named as their favorites (Feed-back). R.I.P., Jan.

DAVID KENEIPP
Manhattan Beach, Calif.



House of Horror

The freaks have only just rolled into town, and *American Horror Story* is already looking toward its next act. Readers speculate on the just-announced season 5.



I'd like to see them take on the *Wendigo*, the *Jersey Devil*, or *Bigfoot*, with an '80s backdrop. And please tell me **Stockard Channing** will be getting a call. The show is begging for her! —Blake Ranking



Hitchcock's **Stage Fright** was mentioned in episode 1. Maybe it'll be about a company of stage actors? Theaters are often rumored to be haunted, and then there's the whole *Showgirls* backstabbing angle. —JJ



It's hard to imagine the show without Jessica Lange as the lead. Hopefully Ryan Murphy is already in talks with **Michelle Pfeiffer** or **Sharon Stone** for next season. —Northern Lights



In the premiere, Elsa told the candy stripper she was too young to be surrounded by death and disease. So it could be about a **nationwide sickness**. That is a real American horror story. —Matty Carlos Pineda

Rotten at the Core

I chuckled when you said *Whiplash* actor **J.K. Simmons** was mostly known for playing "hangdog good guys" in his career (Movies). How could anyone forget his chilling stint as Vern Schillinger, the sadistic neo-Nazi inmate on *Oz*? That's one of the highlights on his résumé.

DEBRA HAYEK
Youngsville, N.C.

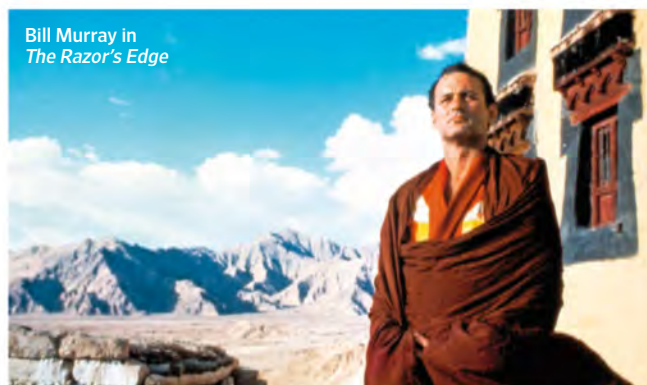
Rave Review

I renew my subscription year after year for the **book reviews**. EW has filled my to-read list, entertained my book club, and introduced me to amazing authors I wouldn't have found on my own. Now I wouldn't have found on my own. Now I always have an answer when someone asks if I've read anything good lately!

JILL NAGIEL
Ellicott City, Md.

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Bill Murray in
The Razor's Edge

The Week's Best SOUND BITES

"Cybersleuthing is kind of my forte, and if I can find out the true length of CeeLo's arms, I can definitely find out some dirt on Joan."

—Eliza (Karen Gillan), Internet-stalking a co-worker in order to befriend her, on *Selfie*

"I still don't think we should have brought a gift to a second wedding, you know. It's rewarding failure."

—Danny (Chris Messina), complaining to Mindy (Mindy Kaling), on *The Mindy Project*

"Ideals are peaceful. History is violent."

—Army Sgt. Don Collier (Brad Pitt), to rookie soldier Norman Ellison (Logan Lerman), in *Fury*

"You raised a man from the dead, and Will found the perfect bagel. What a power couple."

—Marcus (Benjamin Stockham), video-chatting with Will (David Walton) and his doctor girlfriend, Sam (Adrianne Palicki), on *About a Boy*

"Just to clarify, though, we are engaged or we're not? 'Cause I'd just love to sort of take a victory lap around the Internet."

—Annie (Casey Wilson), after she botches Jake's (Ken Marino) proposal, on *Marry Me*

"You read Pitchfork. I thought you got all your music news from Starbucks."

—Crosby (Dax Shepard), to Adam (Peter Krause), on *Parenthood*

"Sorry I called you the most annoying person in the world. I hadn't met him yet."

—Damon (Ian Somerhalder) to Bonnie (Kat Graham), after someone attempts to kill him, on *The Vampire Diaries*

"I got this one for delivering a baby with one hand while arm-wrestling a bear with the other. I got this one for saving some orphans from a fire, and going back in for their cribs, and then going back in for their toys."

—Joaquin, bragging about the medals he's won, in *The Book of Life*

"The gremlins are loud, talk in slang, are addicted to fried chicken, and freak out when you get their hair wet."

—Sam (Tessa Thompson), explaining how *Gremlins* is really about suburban white fear of black culture, in *Dear White People*

THE MUST LIST

1

JANE THE VIRGIN

Missing *Ugly Betty*?

Get your colorful telenovela fix from this charming new soap about an average Jane (breakout Gina Rodriguez) who finds herself accidentally inseminated. ¡Qué escándalo! (*The CW*, Mondays, 9 p.m.)

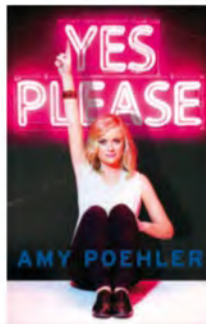
Ivonne Coll, Gina Rodriguez, Justin Baldoni, and Andrea Navedo



2 FORCE MAJEURE A Swedish family's postcard-perfect Alps vacation unexpectedly turns into a contemplation of marriage roles after an avalanche disrupts their fragile social contract and things spiral out of control. (*Rated R*)

3 YES PLEASE, by Amy Poehler

Of course the *Parks and Rec* star's first book is LOL funny—there's an acrostic poem dedicated to Tina Fey and recollections of rapping while pregnant on *SNL*—but there are also frank, relatable stories about her slow climb to fame and life as a working mom, as well as earnest bits of wisdom.



4 ...HONOR IS ALL WE KNOW, Rancid SoCal punk's durable mohawk-wearers return to their roots on their eighth album, delivering fist-pumping damn-the-Man-isms with a side of sunbaked sweetness over 40 mosh-ready minutes.

5 JOHN WICK

The plot may sound like a parody of a worn-out genre, but trust us: This ex-assassin-gets-revenge pic starring Keanu Reeves (directed by his former stunt double!) is somehow both fresh and thrilling. *(Rated R)*



MUST LIST APP!

You can sample and download songs, buy movie tickets, see videos, and more with EW's Must List iPad and iPhone app, available at iTunes.



6 BAYONETTA 2 The utterly bonkers game—about a Sarah Palin-looking witch who uses her magical hair and stiletto gun boots to battle evil angels—is the best actioner since, well, the first *Bayonetta*, which is also included as a free download. *(Rated M; Wii U)*

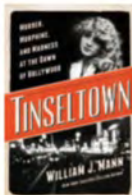


7 THE AFFAIR The titular tryst at the heart of this he-said-she-said is only half the story: Noah's (Dominic West) betrayal of his wife, Helen (Maura Tierney), provides intrigue around the investigation of a mysterious crime. *(Showtime, Sundays, 10 p.m.)*



8 I LOVE YOU, Lia Mice

Mice was an Australian punk musician before she relocated to France and reinvented herself as a pop artist. Her experimental edge shines through in songs such as "Our Heavy Heart," a mix of contemporary electronic sounds and vintage new wave.



9 TINSELTOWN, by William J. Mann

Set amid the debauchery, glamour, and all-out surreality of Old Hollywood, the true-crime story resurrects the 1922 cold murder case of director William Desmond Taylor. The list of suspects is a fascinating cast, including a starlet and a valet who may have known too much.



10 WKRP IN CINCINNATI Music licensing had kept the classic workplace sitcom in home-video purgatory, but the hard-rockingly hilarious adventures of Dr. Johnny Fever, Venus Flytrap, and the rest of the WKRP crew are finally available on DVD.



GET A MOVE ON MOVEMBER WITH CHRISTOPH WALTZ, PAGE 13

NEWS^{AND} NOTES



How to Get Away With the Most Provocative Show on Television

The latest smash-hit series out of Shondaland, ABC's *How to Get Away With Murder*, refuses to shy away from anything. BY TIM STACK

IT'S A WELL-WORN AXIOM that cable is where television goes to be edgy and break the rules. *The Walking Dead* recently featured a cannibal BBQ session. A tri-breasted hermaphrodite and a killer clown missing his lower jaw populate *American Horror Story*'s fourth season, *Freak Show*. And yet the most shocking television moments of the fall have come from a major-network drama, ABC's *How to Get Away With Murder*. The series, starring Viola Davis as a law professor whose students may or may not have killed her husband, has become the most provocative show on television (and the highest-rated new series, with an average 11.7 million viewers). Its honest depiction of sexuality and race isn't altogether surprising, though, given that *Murder*'s creator, Pete Nowalk, is a protégé of gasp master Shonda Rhimes (*Scandal*).

It might be time for the student to teach his own class: *Murder* made waves with its very first episode, featuring 49-year-old Davis in a compromising sexual position and gay character Connor (Jack Falahee) engaging in a *verrry* intimate below-the-belt act rarely depicted so explicitly on TV, cable or otherwise. But the series reached a buzzy new high with its Oct. 16 hour, which climaxed with Davis' highly polished Annalise Keating taking off her wig, peeling off her fake eyelashes, and wiping off all of her makeup. The tough-as-nails defense attorney basically removed all of her armor and revealed a nakedness never seen before on television. The scene set the Twitter universe on fire. "Oftentimes in movies and TV, people don't really dare to really be private," says Davis, who pitched the sequence to Nowalk in their first conversation about the series. "It's too messy. It's not attractive. It may turn people off. Nobody is going to drool when they sleep on screen. I'm interested in the drool metaphorically. I really am." It helps that Davis has Nowalk as a partner in crime. "I want to put things on TV that people haven't seen before, so if that makes it progressive, that's great," says Nowalk. But, he says, "I'm

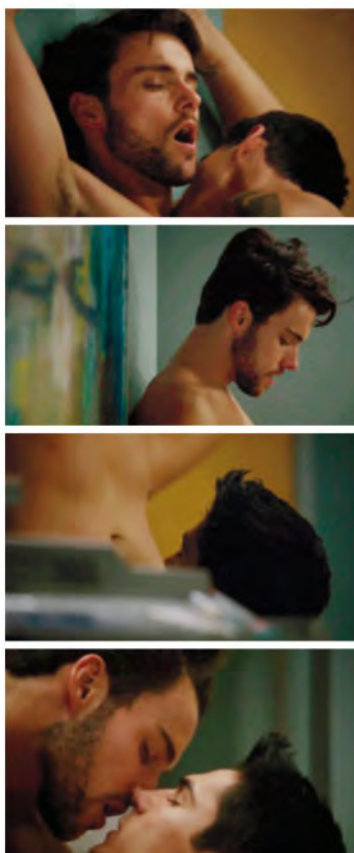
just writing what my life experience is like. To me, it's just contemporary."

The makeup-removal scene comes on the heels of *The New York Times* TV critic Alessandra Stanley's controversial Sept. 18 essay on Rhimes, in which Stanley referred to Davis as "older, darker-skinned, and less classically beautiful" than *Scandal* star Kerry Washington. When asked if she thought the scene, shot in late August, felt like an unofficial eff-you to Stanley's piece, Davis laughs. "No, I don't. I've got to the point in my life where I'm just wanting to be who I am," says the actress. "I will say this: I think it's about time that you see a different assortment of black women on the screen. It's time that you see different hues, different ages of women."

In the case of Connor, who unabashedly uses sex for both pleasure and power, his behavior is portrayed with a candor usually reserved for heterosexuals. In that same Oct. 16 episode, a man Connor slept with to gain intel on a

case bluntly stated, "He did something to my ass that made my eyes water." Responds Nowalk, "I didn't think that line was that shocking—I thought it was funny and it made me laugh!" Part of Nowalk's goal in writing the character is to destigmatize gay sex on TV. "Visibility leads to acceptance," says the 36-year-old showrunner, who maintains he's never gotten network pushback on *Murder*'s sexual content. "I am a little surprised how much of a reaction it's getting. Maybe it's because I'm a gay man. We have another gay writer on staff and we're just writing what we know." Adds Davis, "I think it's a reflection of what life is like. There are homosexuals in life. There are interracial relationships in life. It's about time that we see it reflected in art—on screen!" Says Falahee, for whom Connor has become a breakout role, "One Twitter user tweeted after the pilot aired, 'Thank you for making a gay character that isn't a punchline.' I think Pete just did a really honest and truthful job in writing this show and every facet of it. They're just real people. In a way, it's sad that this is groundbreaking for network television."

Nowalk does acknowledge he's a little nervous about maintaining these OMG moments long-term. "We're only [writing] episode 10, and I think of Shonda and, like, 200-plus episodes [she's written for other shows] and it terrifies me," says the producer. His mentor, an EP on *Murder*, has no fears about Nowalk's abilities. "His characters are bold and say things that I'm like, 'I would never say that! I'm scandalized that you're doing that—in a great way!'" Rhimes told EW in August. "His storytelling style keeps me leaning forward, and that's exciting for me." And *Murder*'s star is equally committed to going for broke creatively. "I'm very thankful that we push the envelope, because I think network TV is ready to compete with cable in that sense," says Davis. "I don't think [networks] want to be safe anymore. Shonda has shifted people in a certain way with *Grey's Anatomy* and then *Scandal*. Now here we are." ■



Jack Falahee appears opposite Niko Pepaj on ABC's *How to Get Away With Murder*



What Streams May Come

Recent announcements from HBO and CBS suggest a shift toward an entirely pay-per-view world. But is that really what we want? **BY JAMES HIBBERD**

IMAGINE AN ALTERNATE reality where you couldn't buy a burrito at Taco Bell without being forced to also pay for a chalupa, nachos, a large Dr Pepper, and a bunch of other items you didn't want. That's what it's like to be a cable customer right now. You can get your HBO burrito, but you also have to buy a VH1 chalupa and a Hallmark Channel gordita. But last week, cable's decades-old model cracked like a taco shell: HBO announced a stand-alone online service that next year will allow customers to stream its shows without a cable subscription. The very next day, CBS launched a service charging \$5.99 to stream its most

recent shows and library (including gems like *Cheers*). Suddenly the most Emmy-winning channel and the most watched network were cutting the cord to offer Netflixian alternatives, with more providers expected to follow suit.

So *viva la revolución*, right? Not necessarily. As much as we all love to grouse about cable bills, breaking up the current system could have all sorts of butterfly-effect consequences that might be even worse. Because do you really want to pay \$72 a year to watch *2 Broke Girls*? We talked to industry experts to learn how this bright new path could change TV.

▶ OPENING PANDORA'S (CABLE) BOX

According to polls, viewers (particularly younger ones) overwhelmingly want to pay for only the few select networks that they actually watch. If your dream cable lineup is Game Show Network, Spike TV, and C-SPAN, you'd likely be in for a major discount. But the popular channels are a different story. Take ESPN: One study calculated that if its viewers alone subscribed to the network (instead of literally everybody with a cable bill), each household would have to pay \$30 a month for that one channel instead of roughly \$6. "In a world of the \$100 cable bill, you're not paying for 200 channels, you're paying for five and getting the rest [for practically] free," says Janney Montgomery Scott analyst Tony Wible. A dim sum cable menu benefits some, but similar models in other countries such as Canada have shown that viewers can end up paying more for less.

▶ HIGHER INTERNET BILLS

The Internet may seem like an eternal sea of free streamable video, but the "pipes in the ground" can carry only so much data. As more users embrace streaming, the pipes are filling up and Internet companies are increasingly setting bandwidth caps. The nation's largest provider, Comcast, limits streaming to 300GB per month (something akin to 64 hours of Netflix). "Everybody can't stream simultaneously without billions in upgrades. Who's going to pay for that?" asks Gartner analyst Fernando Elizalde.

▶ GOODBYE, INVESTIGATION DISCOVERY?

"We'll evolve into a world where there are many more options; you'll find ways to put different stuff together so you'll be happy," Elizalde says. But there is a potential downside: A Darwinian side effect of à la carte viewing is that smaller channels could wither and even die, which would be a shame for some of our guilty pleasures. Can you imagine a world without *Southern Fried Homicide*? Okay, bad example.

Got in my Camry.
Went on a treasure hunt.
Met a guy who knew a guy.
Found some rare collectibles.
Then I found the Holy Grail.
Literally.
Ditched my competition.
Hid in a barn.
Best conversation piece ever.

THE BOLD NEW CAMRY

ONE BOLD CHOICE LEADS TO ANOTHER.



The 2015 Camry with a sporty, high-tech interior.
toyota.com/camry

Prototype shown with options. Production model will vary. ©2014 Toyota Motor Sales, U.S.A., Inc.



Let's
Go
Places



(From top) *Nightbreed* creatures Shuna Sassi, Peloquin, and Lude

NIGHTBREED RISES FROM THE DEAD

Clive Barker's monster-filled 1990 flop is reborn with a new director's cut. **BY CLARK COLLIS**

THE DAY AFTER THE release of author and director Clive Barker's 1990 film, *Nightbreed*, was one of his darkest moments. "It was the first time I ever contemplated putting an end to my life," he says. "I'm exaggerating—I would never have done that. But I felt like it was a total f---ing waste of my time."

The film, which concerns a group of freakish-looking but mostly well-meaning monsters, was a box office failure and far removed from Barker's original vision, thanks to alterations and extensive cuts ordered by studio Morgan Creek. "Morgan Creek said, 'We hate this crap,' and took it all apart," says Barker. Twenty-four years later, horror imprint Scream Factory is releasing a "director's cut" on Blu-ray, which incorporates long-lost footage recently found in a storage facility in the Midwest. "It was beyond emotional," he says about watching the restoration.

Barker, 62, retired from directing after 1995's *Lord of Illusions*—which Scream Factory will also release on Blu-ray this December—because he'd had it with Hollywood egos. "Life's too short to deal with a--holes," he says. But he remains a prolific writer. He's just finished a second draft of a screenplay for *Hellraiser*, a proposed remake of his debut film, for Bob Weinstein at Dimension Films. "We're waiting for Bob to come back to us and see when we're going to actually make the movie," he says.

Barker is lucky to be waiting for anything. Two years ago he almost died when, as a result of dental work, he suffered toxic shock and slipped into a coma. "I've always burned the candle at both ends, and maybe I paid the penalty for that," he says. "[But] I feel great now."



**BREAKING
BIG**

Meet The New Cyborg

With his own superhero movie hitting theaters in 2020, **Ray Fisher** is suddenly an overnight success—in six years. —CHRIS LEE

Nobody told Ray Fisher the plan. The 27-year-old had no idea he was set to explode into Hollywood stardom, topline as the title character in a Cyborg movie to be released in 2020. In fact, producers called the New Jersey-born theater actor on Oct. 15 with the heads-up just hours before Warner Bros. publicly revealed its slate of mega-budget movies tied to the DC cinematic universe—*Wonder Woman*, *The Justice League*, *Suicide Squad*, and *Shazam* among them.

"I didn't know the extent to which DC and WB had planned on taking my character," says Fisher, who was hired in March to cameo as Cyborg in *Batman v Superman: Dawn of Justice*, hitting theaters in 2016. (Cyborg will also turn up in two Justice League movies.) "When I signed on, I

just wanted to be part of this world." Now Fisher ranks as the first African-American to score a non-ensemble superhero flick since Will Smith's booze-swilling screwup vigilante Hancock in 2008. Not bad for a classically trained vet of the Shakespeare Theatre of New Jersey with no feature-film roles to his credit.

After packing on 20 pounds of muscle to portray Muhammad Ali in the Off Broadway play *Fetch Clay, Make Man* last year, the 6-foot-4 Fisher began generating industry buzz and had gained traction as a contender to star in *Star Wars: Episode VII*. "I'm a long-game player and didn't see any of this happening until at least my 40s," he says. "It's a huge honor, but a bit of pressure comes along with it. My mind is just boggled right now."



GIVING LIP

Movember, everyone's favorite scruffy charity challenge, is upon us. Flaunt your facial hair for a good cause, and if you need celebrity inspiration, we've got you covered—but you have to work for it. Go ahead, match the 'stache.



A. Clive Owen B. Tom Selleck C. Damian Lewis D. Jamie Foxx E. Colin Farrell F. Tom Hanks
G. John Waters H. Christoph Waltz I. Nick Offerman

Things are about to get hairy. Movember, the annual event that asks men to grow mustaches during the month of November, kicks off on the 1st to raise awareness and money for prostate and testicular cancer and mental-health issues. Since launching in 2003, the Movember Foundation has helped generate more than \$550 million—not to mention the 2,400

conversations about men's health sparked by each newly hirsute face, according to the organization. "If you can grow a mustache, you're likely to need a checkup," says Movember ambassador Christoph Waltz. Visit movember.com to sign up and secure support from friends and family. On Oct. 31, get your last close shave and then enjoy 30 blissful days of facial-hair freedom.



In Other Good News...

Julia Roberts (above) and husband Danny Moder were among the honorees at **GLSEN's** 10th annual Respect Awards on Oct. 17 in Beverly Hills. The Gay, Lesbian & Straight Education Network's yearly fund-raiser, which recognizes individuals helping to increase safety and fight bullying in schools, brought in an impressive \$1.2 million and also celebrated the work of NBC Entertainment chairman Robert Greenblatt, choreographer Derek Hough, and student advocate Cliff Tang.

Over on the East Coast, Spike Jonze and Lena Dunham (below) cohosted the **Lowline's** annual Anti-Gala on Oct. 8 in New York, raising money for the development of an underground park on the city's Lower East Side. Says Dunham, "[I'm] really excited by the Lowline's potential as a downtown New York landmark/attraction/community space of the sort that we desperately need in a post-9/11 city."



1. H. 2. B. 3. F. 4. C. 5. D. 6. I. 7. G. 8. A. 9. E



Oscar de la Renta

LEGEND OF STYLE

ONE THING WAS CERTAIN: The man knew how to make women beautiful. In a career that spanned 58 years, Oscar de la Renta, who died on Oct. 20 at age 82, dressed some of the most powerful women of the past century, including four First Ladies. But he made his most indelible mark on Hollywood, designing for everyone from Sarah Jessica Parker to Oprah Winfrey. Here, EW looks back at a few of his dazzling creations. **BY LINDSEY BAHR**

AMY ADAMS, OSCARS 2013

For her fourth nomination, Adams gave the designer a vintage photo that served as inspiration for her ethereal gown.



OPRAH WINFREY, MET GALA 2010

De la Renta lovingly referred to Winfrey's ruffled ensemble as "a queen-of-the-night gown."



SARAH JESSICA PARKER, MET GALA 2014

Parker had a long relationship with the designer that crisscrossed from the red carpet to the screen, culminating in this autographed frock. "It was my idea," she said. "He would never in a million years have done it, he's far too modest."



PENÉLOPE CRUZ, MET GALA 2011

Cruz walked the Met Gala carpet on the arm of de la Renta and in one of his signature romantic designs.



CAMERON DIAZ, OSCARS 2010

Diaz topped best-dressed lists when she stepped out in this glittering, intricately embroidered gold gown.



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Chart Attack

Lena Dunham's book rules; Nicholas Sparks' movie doesn't.

BY KAT WARD



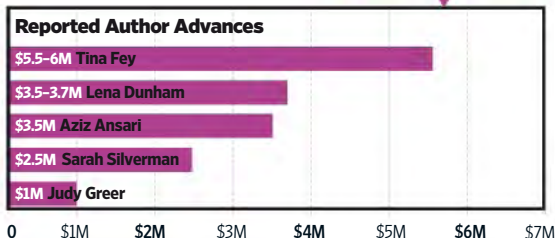
38K

COPIES OF DUNHAM'S BOOK SOLD
IN ITS FIRST WEEK ON SHELVES

► TOP HARDCOVER NONFICTION WEEK ENDING OCT. 12

- 1 **Not That Kind of Girl** LENA DUNHAM
- 2 **Killing Patton** BILL O'REILLY & MARTIN DUGARD
- 3 **Being Mortal** ATUL GAWANDE
- 4 **The Innovators** WALTER ISAACSON
- 5 **Worthy Fights** LEON PANETTA
- 6 **Everything I Need to Know I Learned From a Little Golden Book** DIANE MULDROW
- 7 **What If?** RANDALL MUNROE
- 8 **How Google Works** ERIC SCHMIDT & JONATHAN ROSENBERG
- 9 **What I Know for Sure** OPRAH WINFREY
- 10 **Rebel Yell** S.C. GWYNNE

SOURCE: AMERICAN BOOKSELLERS ASSOCIATION; RANKINGS ACCORDING TO THE INDIE BESTSELLER LIST, BASED ON SALES IN INDEPENDENT BOOKSTORES NATIONWIDE



▲ In recent years publishers have offered big advances to small-screen talent. Below, how the Girls creator's reported deal stacks up.

► TOP HARDCOVER FICTION WEEK ENDING OCT. 12

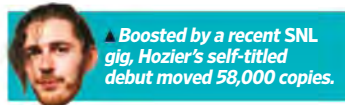
- 1 **Edge of Eternity** KEN FOLLETT
- 2 **Lila** MARILYNNE ROBINSON
- 3 **All the Light We Cannot See** ANTHONY DOERR
- 4 **Colorless Tsukuru Tazaki and His Years of Pilgrimage** HARUKI MURAKAMI
- 5 **The Bone Clocks** DAVID MITCHELL
- 6 **Personal** LEE CHILD
- 7 **The Children Act** IAN MCEWAN
- 8 **The Goldfinch** DONNA TARTT
- 9 **Some Luck** JANE SMILEY
- 10 **The Assassination of Margaret Thatcher** HILARY MANTEL

SOURCE: AMERICAN BOOKSELLERS ASSOCIATION; RANKINGS ACCORDING TO THE INDIE BESTSELLER LIST, BASED ON SALES IN INDEPENDENT BOOKSTORES NATIONWIDE

► TOP ALBUMS WEEK ENDING OCT. 13

- 1 **Old Boots, New Dirt** JASON ALDEAN
- 2 **Hozier** HOZIER
- 3 **Kauai** CHILDISH GAMBINO
- 4 **In the Lonely Hour** SAM SMITH
- 5 **Good Girls (EP)** 5 SECONDS OF SUMMER
- 6 **Anything Goes** FLORIDA GEORGIA LINE
- 7 **V** MAROON 5
- 8 **Everything Will Be Alright in the End** WEEZER
- 9 **Aquarius** TINASHE
- 10 **X** ED SHEERAN

SOURCE: ITUNES



► TOP SONGS WEEK ENDING OCT. 13

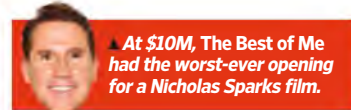
- 1 **Shake It Off** TAYLOR SWIFT
- 2 **All About That Bass** MEGHAN TRAINOR
- 3 **Animals** MAROON 5
- 4 **Habits (Stay High)** TOVE LO
- 5 **Bang Bang** JESSIE J, ARIANA GRANDE, NICKI MINAJ
- 6 **Trumpets** JASON DERULO
- 7 **Jealous** NICK JONAS
- 8 **Don't Tell 'Em** JEREMIH
- 9 **Black Widow** IGGY AZALEA
- 10 **Don't** ED SHEERAN

SOURCE: ITUNES

► TOP MOVIES OCT. 17-19

- 1 **Fury** \$23.7*
- 2 **Gone Girl** \$17.5
- 3 **The Book of Life** \$17
- 4 **Alexander and the Terrible, Horrible, No Good, Very Bad Day** \$11.5
- 5 **The Best of Me** \$10
- 6 **Dracula Untold** \$10
- 7 **The Judge** \$7.9
- 8 **Annabelle** \$7.9
- 9 **The Equalizer** \$5.4
- 10 **The Maze Runner** \$4.4

SOURCE: BOX OFFICE MOJO; *DOMESTIC GROSS IN MILLIONS



► TOP TV DOWNLOADS DAY OF OCT. 20

- 1 **Sons of Anarchy** "BLACK WIDOWER"
- 2 **Sons of Anarchy** "TOIL AND TILL"
- 3 **The Real Housewives of New Jersey** "THERE WILL BE BLOODWORK"
- 4 **America's Next Top Model** "THE GUY WHO STARTS A FIGHT"
- 5 **Doctor Who** "LISTEN"
- 6 **The Strain** "LOVED ONES"
- 7 **MasterChef** "TOP 3 COMPETE"
- 8 **The Witches of East End** "SMELLS LIKE KING SPIRIT"
- 9 **MasterChef** "WINNER CHOSEN"
- 10 **Dallas** "BOXED IN"

SOURCE: ITUNES

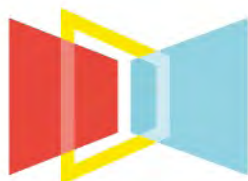
► TOP VIDEOGAMES WEEK ENDING OCT. 4*

- 1 **Super Smash Bros. 3DS**
- 2 **Middle-earth: Shadow of Mordor**
- 3 **Destiny**
- 4 **Forza Horizon 2**
- 5 **FIFA 15**
- 6 **Minecraft**
- 7 **Madden NFL 15**
- 8 **Hyrule Warriors**
- 9 **Grand Theft Auto V**
- 10 **The Sims 4**

SOURCE: VGCHARTZ; *ACROSS ALL PLATFORMS



▲ The 3DS version of Nintendo's Smash Bros. franchise moved 705K units in two days.



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Holiday Movie Preview

WINTER IS WHEN THE COOLEST MOVIES COME OUT TO PLAY. MERYL STREEP WEAVES HER BLACK MAGIC, CHRISTIAN BALE GETS BIBLICAL, AND THE HOBBIT GOES TO WAR. GET READY FOR AN AVALANCHE OF AWESOME.

THE
MOVIE
**INTO THE
WOODS**

p.20

THE
ACTRESS
**JULIANNE
MOORE**

p.26

THE
ACTOR
**EDDIE
REDMAYNE**

p.28

THE
SCENE
**EXODUS:
GODS AND
KINGS**

p.30

THE
DIRECTOR
**JEAN-MARC
VALLÉE**

p.32

THE
SHOT
UNBROKEN

p.34

THE GREAT
WHITE HOPE
BAYMAX

p.36

THE
MACHINE
**THE
IMITATION
GAME**

p.39

THE
FINALE
**THE
HOBBIT**

p.40

THE
SEASON
CALENDAR

p.42



THE MOVIE

The Wolf, the Witch, and

IT HAS TAKEN **INTO THE WOODS** 27 YEARS TO TRAVEL FROM STAGE TO SCREEN. HERE, AN EXCLUSIVE LOOK AT THIS WINTER'S MOST WICKEDLY BEAUTIFUL FILM.

by Marc Snetiker

Johnny Depp as
the Wolf and Lilla
Crawford as Little
Red Riding Hood

the Wardrobe

INTO THE WOODS

STARRING MERYL STREEP,
JAMES CORDEN, EMILY BLUNT

DIRECTED BY ROB MARSHALL

PG | DEC. 25





T

THE WOLF WAS THE PROBLEM. IN A FILM BRIMMING WITH WITCHES and princesses (and one cow), Johnny Depp and costume designer Colleen Atwood faced a dilemma while planning his latest outré transformation, into the seductive Wolf who crosses Little Red Riding Hood (Lilla Crawford) in the sprawling movie musical *Into the Woods*: How do you not lose the man inside the beast (and vice versa)? ¶ Depp, who concocted Capt. Jack Sparrow as a mash-up of Keith Richards and Pepé Le Pew (and based part of his Willy Wonka on Captain Kangaroo), found inspiration for his lupine lothario in 1940s animation. “I just had this burning vision in my head, and all I could think of was the wolf in the Tex Avery cartoons: a hip big bad wolf with a fedora and zoot suit and cat chain,” Depp says. “The second I mentioned my idea to Colleen, she got very excited.” Delighted, in fact. “I’ve always wanted to do a zoot suit for Johnny,” says the designer, who

worked with him on *Edward Scissorhands* and *Alice in Wonderland*, “but we’ve never had the excuse until now.”

Wishes—both the kind that come true and the other kind—swirl through every leaf and branch of *Woods*, director Rob Marshall’s long-gestating adaptation of the musical by Stephen Sondheim and James Lapine. Pick any fairy tale and it’s probably somewhere in this fantasy about a childless Baker (James Corden) and his wife (Emily Blunt) who attempt to lift a witch’s curse by venturing into an enchanted forest filled with classic characters like Cinderella (Anna Kendrick), Rapunzel (MacKenzie Mauzy),



and Jack (Daniel Huttlestone) of beanstalk fame—all on wish-fulfilling journeys of their own.

It's a maze of labyrinthine fables, further complicated by Sondheim's tongue-twisting lyrics and the musical's shifting tone. What begins as a child-friendly romp through an enchanted forest evolves into a darker, innuendo-laden exploration of adult longing and loss. Perhaps that's why *Woods* languished in development hell almost immediately after its Broadway premiere in 1987. Not for lack of trying. As early as 1991, all-star table readings with everyone from Cher and Steve Martin to Goldie Hawn and Robin Williams would flare interest in the film, each time to no avail.

But dreams, as they say, do come true. Now, 27 years later, *Woods* has fallen into two sets of wish-granting hands: those of director Rob Marshall, whose 2002 Best Picture winner *Chicago* almost single-handedly revived the movie musical, and Disney, a studio that might have seemed averse to a not-always-pretty portrait of storybook characters. "I didn't want this to look like a cartoon world," Marshall says. "It's not sunny, sunny, sunny—we wanted a sense of danger. It really feels like a post-9/11 fairy tale because what happily-ever-after represents now is different than before."

So no, this is not your mother's *Cinderella* VHS—nor your daughter's DVD, for that matter. Bolstered by an A-list cast and a screenplay by Lapine, *Woods* introduces a magical world of charming princes and

(Clockwise from left) James Corden's Baker wrenches a cape away from Crawford in the forest, built on a London set with more than 2,000 tons of soil; Corden and his onscreen wife (Emily Blunt) accept a challenge from the Witch (Meryl Streep); Chris Pine mounts a horse as Cinderella's Prince. For the costumes, director Rob Marshall says he wanted to avoid "curlicues and cutesy fairy-tale outfits."

wicked stepsisters, gold slippers and golden hair, all striving to please both families and stage-musical fans. The Witch, perhaps, was the easy part.



WHEN TREKKING THROUGH A FOREST, you need proper footwear. "There was a lot of attention to shoes," says Meryl Streep, who plays a haggard, curse-spewing witch looking to recapture her former runway-ready beauty. "The Witch was deliberately short with little, crabby legs, and it's one of those choices you make in the first week of rehearsal where everybody goes, 'Ooh, that looks great,' until the third month





of shooting and you say, ‘Why did I do this?’” And then it got harder. At one point in the film, Streep’s Witch morphs into her youthful self—a tall, glamorous siren—which doubled the work (and the heel inches) for Atwood, a three-time Oscar winner who crafted her *Woods* outfits for utility as much as for aesthetics. “When you know that Meryl’s going to jump out of a tree upside down,” says Atwood, “the costumes really have to function on a different level.”

Atwood and her team constructed 200 costumes, inspired by 19th-century illustrations of Grimm’s fairy tales as well as a broad jumble of period styles. That’s why Cinderella’s Stepmother (Christine Baranski) has 1960s hair and an 18th-century dress, and Depp’s 1940s zoot suit coexists with Rapunzel’s Victorian-era bodice. “We have these grand, fantastic costumes that aren’t historically correct because they didn’t need to be,” says makeup and hair designer Peter King, a fantasy veteran who worked on the *Hobbit* and *Lord of the Rings* films.

Almost every actor got involved in the design process. Chris Pine suggested that his Prince, who falls for Cinderella, sport a perpetual Elvis pompadour, “always coiffed and absurdly too big,” he says. Corden (*Begin Again*) wanted a nice leather jacket. And Blunt insisted on loose waistlines for her Baker’s Wife, to hide her real-life baby bump behind “shawls, babies, baskets, and just about every tree in the wood,” she says. (On Feb. 16, weeks after production wrapped, the actress and her husband, John Krasinski, welcomed a daughter, Hazel.)

“It’s hard when you’re re-creating and reinventing an iconic look,” says Kendrick, whose Cinderella boasts the most dramatic costume changes (for obvious reasons). “We didn’t want it to be what people expected, but we also didn’t want it to seem tacky in five years.” But there are certain classic looks you don’t mess with: Cinderella needs rags, princes must look



Inspired by the 1940s Tex Avery cartoon (above), makeup artist Joel Harlow and Depp abandoned a full prosthetic approach to the Wolf (below), opting for what the actor calls a “cooler, more elegant wolf” that relies on shadows and lighting.



During rehearsal, Anna Kendrick (below left) says she and Blunt struck up a dynamic similar to their characters: “She treated me like a princess!”; (below right) cinematographer Dion Beebe, Corden, Rob Marshall, and Blunt on set.

dashing, and Red Riding Hood demands, well...you know. “It’s in her name!” says Crawford. “It’s like not giving Annie her red hair.”

ONE MAJOR CONCEPT GUIDED ALL design decisions: surreality, that dreamlike feeling you get when a color is illogically vibrant or the moon disarmingly perfect. “If it’s too real, then it’s not a fairy tale,” says production designer Dennis Gassner (*Skyfall*). But they didn’t want the film to look too unreal, either. “We set off to create a stylized forest that had a sense of magic but was also grounded, so there’s a lot of real locations fused with the forest we built on our big stage,” says cinematographer Dion Beebe (*Memoirs of a Geisha*). “You never know if you’re in our make-believe stage or reality outside.”

About one-third of the film was shot on location in wooded areas in Surrey and Kent, and the rest at London’s Shepperton Studios, where an artificial forest was built—and rebuilt. (Spoiler alert: The film includes at least one destructive, pissed-off Giant.) Marshall wanted to avoid green-screen whenever possible. Blunt welcomed the chance to creep through real foliage. “Having things to touch and lean upon and fall over and get caught up in is infinitely more helpful than trying to pretend with some green-screen pole,” she says.





"Everything is in hypercolor," says Pine, pictured in costume designer Colleen Atwood's sketch next to Streep's transformed Witch. "It's so heightened, it's extra storybook."



With characters who are already larger than life, Marshall had good reason to decide against shooting in 3-D on his relatively modest budget of roughly \$50 million—visual effects cost money, which doesn't grow on trees (sorry). Though Disney spent an estimated \$200 million each on *Alice in Wonderland* and *Maleficent*, Marshall doesn't seem bitter about drawing the skinny wallet from the studio. "It felt like going back to our theater roots," he says. "You don't have a lot of money, so how do you make it work?"



MOST MEMBERS OF THE CAST, INCLUDING CORDEN AND PINE, WERE BABES IN THE woods when it came to big-screen musicals. But even a veteran like Streep, whose highest-grossing film is *Mamma Mia!*, felt a smidge intimidated by Sondheim's notoriously challenging score. "My first day in the production was in a recording studio with Stephen Sondheim standing outside the booth, cans on his ears, listening to me sing his music with the London Symphony Orchestra," she recalls, laughing. "It was, truly, terrifying."

Since 1987, Sondheim and Lapine's musical has become one of the most produced shows—more than 600,000 people have worked on a production, according to amateur licensing company Music Theatre

Cinderella's wicked stepmother (Christine Baranski, center) and stepsisters (Lucy Punch and Tammy Blanchard) took on "a much more funk, twisted 18th-century" look than their Disney versions, says Atwood. Adds Marshall, "They're like the Kardashians of our world."

International. Audiences have long gravitated to the show because, much like the original fairy tales themselves, it grapples with grown-up issues cloaked in a kid-accessible world. "These fairy tales can be taken at face value and dismissed, but [*Woods*] is a great way to welcome children into the human condition," Pine says. "Unfortunately, people die, as people do. That's what Sondheim is doing, and I think it's why [this show] is done so often."

The musical's popularity, of course, can be a mixed blessing. When Sondheim hinted this summer that Marshall's film might tone down some of *Woods'* sexual innuendo and violent character deaths, fans tore into the filmmakers online. The director insists that he's stayed true to the material while not literally reproducing the stage version. "You have to be smart enough to stand back and say, 'Let's serve the film,'" says Marshall, who collaborated with Sondheim and Lapine on every change. One such alteration: On stage, Cinderella sings "On the Steps of the Palace" in the woods after she's fled the ball, leaving her slipper behind. In the film, Marshall says, "it's now done in the present with her actually running down the steps—you just can't do that on stage."

Thanks to carnal wolves, death, adultery, and thorn-based blinding accidents, *Woods* is darker than the usual Disney fairy tale. But it's still a happy ending for a project that was lost in the brambles for almost 30 years. "I remember James [Lapine] saying, 'Steve and I would love you to do this, but we just want to make sure it really gets made this time,'" Marshall says. Wish: granted. ■





THE ACTRESS

Julianne Moore

SHINES IN *STILL ALICE*

PLAYING A PROFESSOR WITH EARLY-ONSET ALZHEIMER'S, SHE PROVES (AGAIN) THAT SHE'S UNFORGETTABLE.

by Nina Terrero

YOU'D THINK THAT HOLLYWOOD TYPES WOULD BECOME JADED AFTER seeing (or shooting) so many onscreen tragedies. But when Julianne Moore attended a private screening of her new drama *Still Alice*—in which she plays a linguistics professor named Alice Howland diagnosed with early-onset Alzheimer's disease—she was startled to hear “these kind of muffled sounds” from her husband, director Bart Freundlich, seated beside her. “I turned and saw him blowing his nose and I thought, ‘Is he sick?’” the 53-year-old actress recalls. “Then I thought, ‘Oh my God, he’s crying.’”

Seeing her husband's reaction justified Moore's initial embrace of the script, adapted by directors Richard Glatzer and Wash Westmoreland (*The Last of Robin Hood*) from Lisa Genova's 2007 novel. Unlike many chronicles of dementia, *Still Alice* focuses not on the caregivers, including Alice's medical-researcher husband (played by her *30 Rock* costar Alec Baldwin), but on the patient herself. “Very rarely do you see a disorder depicted from the inside,” Moore says. “That's what was so touching about it. You saw her decline but also saw her struggle—her personal struggle not to decline.”

Now the four-time Oscar nominee is drawing awards attention for the film, which premiered to cheers (and tears) at last month's Toronto Film Festival. “There is not a single phony beat” in Moore's performance, says

STILL ALICE

STARRING
JULIANNE MOORE,
ALEC BALDWIN

DIRECTED BY
RICHARD GLATZER
& WASH
WESTMORELAND

PG-13 | DEC. 5

THE HUNGER GAMES:
MOCKINGJAY—
PART 1

NOV. 21





Alec Baldwin and Julianne Moore in *Still Alice*

Westmoreland. "It is absolutely consistent, beautifully delivered, and incredibly well researched." The role, Glatzer adds, "demanded someone with fierce intelligence who had the ability to access primal emotions."

For Moore, it also demanded three months of prep that included calls with researchers, a genetic-marker memory test (her results: normal), support-group meetings, and visits with patients in advanced stages of the illness. "It wasn't like someone disappears," she says. She met a woman in her 60s who had "very little language," but Moore noticed "how much she attempted to connect. There was clearly a presence there."

Despite the awards buzz for both *Still Alice* and her role as a Hollywood diva in director David Cronenberg's *Maps to the Stars* (for which she won the Best Actress prize at the Cannes Film Festival in May; out Feb. 27, 2015), Moore shrugs off the idea that she has any master plan for her career. "Every actor you talk to, unless they're fooling themselves, will tell you that you're at the mercy of who will hire you next," she says. "The only control we have is saying yes or no."

Still, she doesn't exactly have to audition these days. Director Francis Lawrence cast Moore as rebel president Alma Coin in next month's *The Hunger Games: Mockingjay—Part 1* immediately after she approached him about the part. "Once we knew she wanted it, that was it—done," Lawrence says. Moore, who was introduced to the book trilogy through her kids, 12 and 16, then worked with Lawrence to develop the character beyond what was in Suzanne Collins' novel.

At heart, Moore regards herself as a working actress, emphasis on *working*. She recently started shooting the fact-based *Freeheld*, playing a terminally ill New Jersey cop in a legal battle to pass on her pension to her same-sex partner (Ellen Page). It's another fearless role for a performer who relishes pushing herself to extremes. "I'm not afraid of acting," Moore says. "I'm afraid of skiing. I'm afraid of going fast. I'm afraid of diving. And I'm afraid of cocktail parties. There are a lot of things I'm afraid of, but acting is not one of them." ■

MOORE: ART • COMMERCE STILL ALICE: JOJO WHILDEN





THE ACTOR

Eddie Redmayne

ARRIVES WITH *THE THEORY OF EVERYTHING*

THE BRITISH ACTOR BURSTS INTO THE SPOTLIGHT—AND THE OSCAR RACE—AS RENOWNED PHYSICIST STEPHEN HAWKING.

by Clark Collis

NO ONE, IT'S FAIR TO SAY, WAS BEGGING EDDIE REDMAYNE TO PLAY FAMED physicist Stephen Hawking in *The Theory of Everything*, but he's sort of used to that. "I wish I could say this role landed in my lap," says the actor, 32, best known as Marius in 2012's *Les Misérables*. "I'm one of those people—f---ing hell—it's *never* landed in my lap. It's always quite a fierce chase."

This time, that chase included a call to Copenhagen-based director James Marsh. He argued that he could portray the ALS-stricken scientist from a healthy Cambridge University student to a wheelchair-bound middle-aged man. "He asked me how I'd go about it," says Redmayne. "I pretended to be really confident and that I had some idea about how I'd go about it." The only problem? Once he secured the role, for which he has earned raves and near-deafening Oscar buzz since the film's debut at last month's Toronto Film Festival, Redmayne had to work out exactly how he *was* going to do all that stuff. "I hadn't quite realized what I had bitten off."

He threw himself into researching Hawking and the disease that has left him immobile and needing a voice synthesizer to communicate. The actor visited ALS patients and studied old photos to map Hawking's physical decline. He also met with Hawking, his first wife, Jane (Felicity Jones), and Tim Hawking, one of the couple's three kids. "Tim would say things like 'We used to get in Dad's wheelchair and use it as a go-kart,'" says Redmayne. "Or 'We used to go to his voice machine and put

Eddie Redmayne as Stephen Hawking in *The Theory of Everything*



THE THEORY OF EVERYTHING

STARRING EDDIE REDMAYNE, FELICITY JONES

DIRECTED BY JAMES MARSH

PG-13 | NOV. 7



REDMAYNE: JERRY AVENAIM; THE THEORY OF EVERYTHING: LIAM DANIEL

swearwords in and press play.” The grueling shoot left a physical mark. After the actor spent weeks contorting his facial muscles to imitate Hawking, he says, “the makeup designer said that literally [the right] side of my face became more lined and muscular.”

Marsh sounds more than content with his casting choice. “The illness isn’t stable, so the challenge Eddie faced was trying to capture and inhabit each stage,” says the filmmaker, an Oscar winner for the 2008 documentary *Man on Wire*. “That’s an extraordinarily difficult task because we were shooting out of sequence. There was never any moment when Eddie wasn’t ready to give the performance that was required for that scene.”

Theory was shot partly at Cambridge, where Redmayne studied art history. He was still there when he was cast in an all-male London production of *Twelfth Night*. His career since then has had, in his words, “ups and downs.” Firmly in the former camp are *Les Miz* and 2011’s *My Life With Marilyn*, while the latter includes 2009’s *Powder Blue*. “I played a mortician who suffered from anxiety whenever he met women, yet somehow ends up with Jessica Biel,” he says.

He’s not the first actor to play Hawking on screen. Benedict Cumberbatch, who appeared with Redmayne in 2008’s *The Other Boleyn Girl*, starred in the 2004 TV movie *Hawking*, which Redmayne says he deliberately didn’t watch. “I realized I’d probably just steal his best bits,” he says. The two could see more of each other in the coming months; Cumberbatch’s turn in *The Imitation Game* is also generating Oscar heat. “That would be amazing,” Redmayne says. And, if you happen to be British, quite *genius*. ■





THE SCENE

HOW TO
PART THE

Red

IN **EXODUS: GODS AND KINGS**,
RIDLEY SCOTT REIMAGINES AN
INDELIBLE BIBLICAL EVENT.

by Sara Vilkomerson

IF THERE'S ONE OLD TESTAMENT image everyone knows, it's the parting of the Red Sea. When shooting that scene in *Exodus: Gods and Kings*, director Ridley Scott knew that he wanted to treat it as realistically as possible. "You can't just do a giant sudden parting with walls of water

EXODUS: GODS AND KINGS

STARRING CHRISTIAN BALE,
JOEL EDGERTON

DIRECTED BY RIDLEY SCOTT

NOT YET RATED | DEC. 12





The Egyptian army (left) chases the Hebrews (below) across a mostly dry Red Sea in *Exodus: Gods and Kings*. The scene was filmed in the Canary Islands' Fuerteventura, with CG weather (and CG crowds and chariots) added later.



trembling while people ride between them,” says Scott, who recalls scoffing at biblical epics from his boyhood like 1956’s *The Ten Commandments*.

“I didn’t believe it then, when I was just a kid sitting in the third row. I always remember that feeling, and thought that I’d better come up with a more scientific or natural explanation.”

Scott’s solution came from a deep dive into the history of Egypt circa 3000 B.C. After reading about a massive underwater earthquake off the coast of Italy that caused a tsunami, he thought about how water recedes as a prelude to such disasters. “I thought that logically [the parting] should be a drainage. And that when [the water] returns, it comes back with a vengeance.” Here’s a 5,000-year-old spoiler alert: That’s what happens when Moses (Christian Bale) leads the no-longer-enslaved Hebrews out of Egypt, with leader Ramses (Joel Edgerton) in close pursuit.

Scott’s desire for rational explanations extended to other elements of his saga, including the 10 plagues the Egyptians suffer before Ramses frees the Hebrews: swarms of frogs and flies, an epidemic of boils, and darkness. While the film doesn’t completely shy away from the miraculous, the director says, “it’s always interesting to address all the facts. Out of the facts comes the logic, and out of the logic comes reality.” ■

Sea





THE DIRECTOR

JEAN-MARC VALLÉE LEADS REESE INTO THE **Wild**

WITH *DALLAS BUYERS CLUB*, THE FRENCH-CANADIAN FILMMAKER EARNED HIS STARS OSCARS. NOW HE'S ON TRACK TO DO THAT AGAIN, AND MAYBE NAB ONE OF HIS OWN.

by Nicole Sperling



MATTHEW McCONAUGHEY CALLS him “a sensitive anarchist.” Laura Dern compares him to Hollywood New Wave director Hal Ashby. And Reese Witherspoon says he’s the only director she would trust with “her baby,” an adaptation of Cheryl Strayed’s memoir *Wild*. Jean-Marc Vallée may be one of the best directors working today, and it’s possible you don’t know his name. That’s about to change.

The Canadian, 50, first broke out with 2005’s French-language film *C.R.A.Z.Y.*, but he emerged as a phenom with last year’s *Dallas Buyers Club*, especially after McConaughey and Jared Leto took home Oscars for their roles. Now comes *Wild*, featuring Witherspoon (who also produces) as a nature newbie who hikes the Pacific Crest Trail after the sudden death of her mother (Dern). “I don’t know if there is anyone else who could have made this movie with such respect, grace, and love of these women,” says Dern. As with *Dallas*, both of Vallée’s stars

seem bound for Oscar nods.

What is piquing the interest of actors—and audiences—is Vallée’s moviemaking style, closer to documentary than to traditional features. He favors natural lighting, a skeletal crew ready to capture spontaneous moments, and no rehearsal. “The actors don’t feel the light coming from the hot spotlights; they don’t have to hit a mark on the ground,” Vallée says. “They just use the space. I’m there trying to have the right lens, be at the right spot to capture it. Once I’ve got a great script like *Dallas* or *Wild*, I want to honor the script and not show off—even though I have a big ego.”

Vallée’s approach gave Witherspoon the confidence to pursue





Strayed's gritty story, which includes scenes of graphic sex and drug use. Even moments on the trail had a doc-like authenticity. "When you see me constructing the tent in the movie, that's the first time I've ever put up the tent. When I'm trying to light the stove, I really had never lit the stove before. When I got fire and was able to make a meal, I was actually excited," she says. "He really pushes you to be in the most authentic places you can be. You shed all your bad habits because there is nowhere for you to hide."

McConaughey recalls the director's willingness to listen to his most off-the-wall ideas during nightly Skype sessions prior to filming *Dallas*. And Dern says Vallée urged her to improvise for her character, Bobbi. "'Laura, Laura,'" she says, imitating Vallée's Québécois accent. "'Come here. We are going to make up a scene. Say something that Bobbi says.' And it's in the movie. Every. Single. Time. There are no three minutes wasted."

He doesn't waste time in his narratives, either. For most of *Wild*, Witherspoon's character walks alone in the mountains, but her real journey is internal, as she grapples with memory and grief. A lesser director would have employed long flashbacks to communicate that, but Vallée preferred fragments of image, sound, and music. Jumping off Nick Hornby's script, he combined snippets of Strayed's childhood, shot at different camera speeds in different locations, and inserted them into the film at different moments. "Jean-Marc chose a style that created the way we understand

(From left)
Reese
Witherspoon
in *Wild*;
Witherspoon
and Jean-Marc
Vallée
on the set

WILD

STARRING REESE
WITHERSPOON, LAURA DERN

DIRECTED BY
JEAN-MARC VALLÉE

R | DEC. 5

memory," says Witherspoon. "Sometimes memory comes in a flash. Sometimes it slows down. Sometimes it's violent and abrupt. And sometimes it's a full scene. He did a great job capturing that."

Music plays a big role in all of Vallée's movies. "Making a film is about finding the right playlist to accompany the story," says the ex-DJ (and son of a DJ). "I like to find tracks that help define the characters. That's why I don't use a score. Never." As it happens, Vallée grew up in a Montreal household with "more records than books" and turned to filmmaking in college. "I thought I was going to be the next Orson Welles," he says. But he spent a decade making *C.R.A.Z.Y.*, a coming-of-age story that was Canada's top-grossing movie in 2005. He followed that with 2009's *The Young Victoria* and the 2011 romance *Café de Flore*.

Actors soon noticed his ability to tell emotional stories without sentimentality. Vallée is now directing Jake Gyllenhaal and Naomi Watts in *Demolition*, set in the aftermath of a fatal car accident. "I've found my niche, my voice, and there are some people in the industry that understand and like the voice," he says. "I go to bed at night and I think, 'Yeah, you are living your dream.'" ■





THE SHOT



Unbroken

THE STORY BEHIND THE IMAGE

FOR A SINGLE SCENE IN DIRECTOR ANGELINA JOLIE'S WWII DRAMA, HER ACCLAIMED CINEMATOGRAPHER WENT TO GREAT LENGTHS (AND DEPTHS).

by Sara Vilkomerson

UNBROKEN HAS NO SHORTAGE OF action. Director Angelina Jolie's fact-based drama chronicles the incredible life of Louis Zamperini (Jack O'Connell), an Olympic athlete-turned-WWII hero who survived two years in a Japanese POW camp after he had endured a plane crash in the Pacific and 47 days aboard a life raft. In this quiet but striking scene set on that raft, Zamperini and fellow GI Russell



en

Allen Phillips (Domhnall Gleeson) have just experienced a devastating loss. (No spoilers if you haven't yet read Laura Hillenbrand's best-selling book.) "The light is beautiful, but it's also kind of bittersweet," says cinematographer Roger Deakins, who worked closely with Jolie on the reported \$65 million production. He waited until late afternoon to catch the low-hanging sun. "I tend to shoot exteriors quite naturalistically, so I light as little as possible," he says.

While some of the raft sequences were shot off the coast of Australia, this one was filmed in an outdoor water tank in Queensland in front of a bluescreen. (The clouds actually came from a northern Queensland sky

Jack O'Connell
and Domhnall
Gleeson

UNBROKEN

STARRING
JACK O'CONNELL,
DOMHNALL GLEESON

DIRECTED BY
ANGELINA JOLIE

PG-13 | DEC. 25

captured on a different date; they were digitally added later.) "I would have loved to have shot it all on the open ocean, but that would have been a different-budgeted movie," says Deakins, an 11-time Oscar nominee for his work on such films as *The Shawshank Redemption* and *Skyfall*. "We had to face certain practicalities." Filming in a tank may have been less authentic, but it did have an upside: The actors preferred it. "You bet your life they did," he says with a laugh. "It's hard being out on the open water—there's spray and the sun and the wind and no escape, no cover." ■





THE GREAT WHITE HOPE

The shape of Baymax's face was inspired by a bell in a Tokyo temple. His skin was originally more translucent, but the animators decided that made him look too ghostly.

Baymax

A HUGGABLE NEW HERO

FOR THE ANIMATED FILM **BIG HERO 6**, DISNEY CREATED A "SOFT ROBOT" BUDDY WHOSE MISSION IS TO PROTECT. AND CUDDLE.
by Lindsey Bahr

AS FAR AS ADORABLE WHITE ROUND SIDEKICKS GO, OLAF IS HARD TO BEAT. The breakout star of Disney's *Frozen* has a big personality and is always ready with a musical number. The robot at the heart of *Big Hero 6* couldn't be more different, but he could still give that snowman a run for his money. Baymax is an inflatable vinyl nurse who befriends Hiro (Ryan Potter), a jaded teenager. Together they track down a thief with supervillain ambitions. Baymax may not be effusive—he's a machine—yet he manages to deliver some of the film's most emotional and comedic moments.

Directors Don Hall (*Winnie the Pooh*) and Chris Williams (*Bolt*) kept Baymax as robotic as possible, from his design

(squishy) to his gait ("baby penguin" meets "toddler with a full diaper," Hall says) to his voice (*30 Rock*'s Scott Adsit channeling a gentle automated phone system). Most important, Baymax doesn't have aspirations beyond his health care tasks (imagine WALL•E with no goals besides compacting trash). But his simplicity is his secret weapon. "We boiled things down to their essence," says Hall. "If you get rid of all the extraneous stuff, tiny movements and blinks mean so much." ■

BIG HERO 6

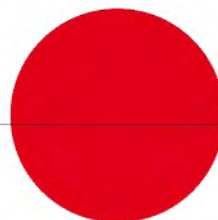
STARRING RYAN POTTER,
SCOTT ADSIT

DIRECTED BY DON HALL,
CHRIS WILLIAMS

PG | NOV. 7



THE MACHINE



HOW TO CRACK THE Nazi Code

THE IMITATION GAME

STARRING BENEDICT
CUMBERBATCH,
KEIRA KNIGHTLEY

DIRECTED BY
MORTEN TYLDUM

PG-13 | NOV. 21

FOR **THE IMITATION GAME**, THE FILMMAKERS RE-CREATED THE DEVICE THAT HELPED THE ALLIES WIN WORLD WAR II.

by Stephan Lee

IN *THE IMITATION GAME*, BENEDICT CUMBERBATCH PLAYS real-life cryptanalyst Alan Turing with single-minded intensity. But almost as captivating is a complex hunk of electromagnetic machinery known as “the Bombe”—which Turing and a group of British proto-hackers used to break the Nazis’ Enigma code

during WWII. Creating a working Bombe, a watershed moment for the Allied cause, became Turing’s obsession—and that of production designer Maria Djurkovic (*The Invisible Woman*).

The original Bombes were destroyed after the war, but director Morten Tyldum (*Headhunters*) and his crew studied a replica at the Bletchley Park museum, site of the U.K.’s code-breaking headquarters. “All the red cables were like blood in veins,” says Tyldum. “It was like a living thing.”

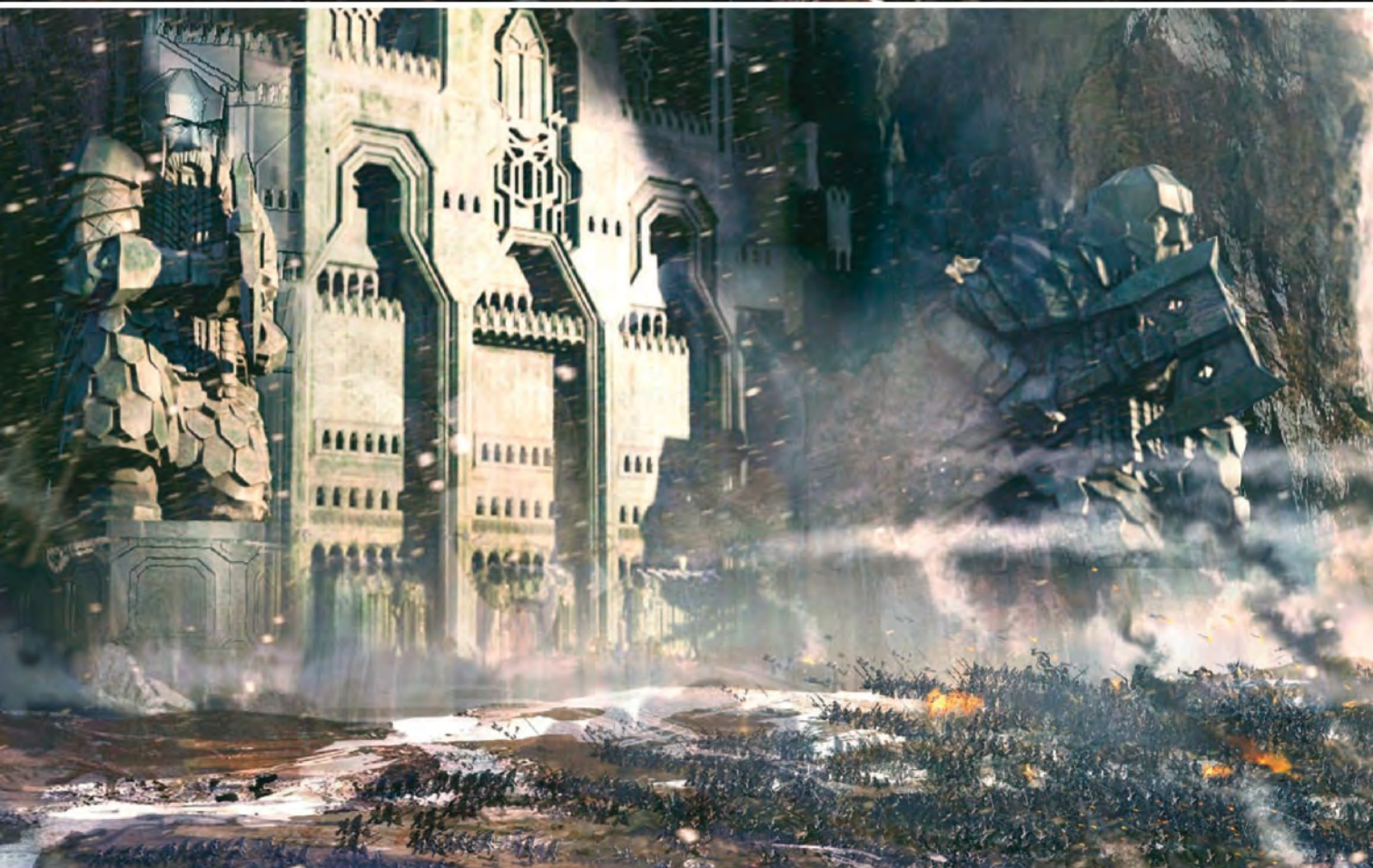
To build a Bombe, Djurkovic’s team put ads in WWII hobbyist magazines seeking period parts like valves, batteries, and cogs—then spent days assembling the device. The film’s Bombe may look authentic, but it can’t crack any codes. “That would have been somewhat beyond us!” Djurkovic says. Still, Cumberbatch asked a Bletchley Park expert for a tutorial on how his electronic costar worked. “You see him sizing you up and realizing you’re not a math Ph.D.,” the actor recalls. “You see him sigh inwardly, and outwardly he says, ‘Well, you’ve got this system of wheels...’ After about 16 minutes, you know his energy is going into the black hole of your inability to understand.” ■

Benedict Cumberbatch in *The Imitation Game*; the real Turing Bombe





THE FINALE





IMAGINE PETER JACKSON IN A general's cap, planted wide-stanced in front of a huge New Zealand flag, teeth clenched around a cigarette holder as he rallies troops of CG artists. While the reality is less *Patton*-esque, designing and creating the 45-minute fight at the climax of *The Hobbit: The Battle of the Five Armies* is much like preparing for an actual full-scale assault. "There's a lot of logistics that have to be thought through," says Jackson. "We have dwarves and men and elves and orcs, all with different cultures, with different weapons, and different shields and patterns and tactics."

The mega-melee takes place at

Concept art for the Lonely Mountain battlefield (top) and the entrance to Erebor



A production map of the battle

The Hobbit's

LAST BATTLE

DIRECTOR PETER JACKSON TAKES US INSIDE HIS TRILOGY'S GREATEST WAR.

by Keith Staskiewicz

the foot of the Lonely Mountain as various armies vie for the newly reacquired dwarven treasure of Erebor. Like so much in Jackson's Middle-earth, it represents filmmaking on the largest possible scale. "Before we could loose the first arrow, we had to design the landscape itself and figure out, 'Okay, if we have 10,000 orcs, how much room are they going to take up?'" Jackson says. "Are they going to fill up the valley or look like a speck?" Then we could start drawing the arrows on the schematics."

After making the *Lord of the Rings* trilogy and two previous *Hobbit* films, Jackson has learned that epic warfare can be surprisingly boring. "We have a rule that we're not allowed to go more than two or three shots of anonymous people fighting without cutting back to our principal characters," he says. "Otherwise the audience just ends up with battle fatigue." ■

THE HOBBIT: THE BATTLE OF THE FIVE ARMIES

STARRING MARTIN FREEMAN, IAN MCKELLEN, EVANGELINE LILLY

DIRECTED BY PETER JACKSON

PG-13 | DEC. 17





THE SEASON

Calendar

FROM PENGUINS TO PAINTERS,
AND FROM KATNISS TO *THE
HOBBIT*, A GUIDE TO THE SEASON

OCT.

OCT. 31

**Hit by
Lightning**

STARRING Jon
Cryer, Stephanie
Szostak

Horns

STARRING Daniel
Radcliffe,
Juno Temple

Nightcrawler

STARRING
Jake Gyllenhaal

NOV.

NOV. 7

21 Years:

Richard

Linklater

DOCUMENTARY

**The Better
Angels**

STARRING
Jason Clarke,
Diane Kruger

Big Hero 6

STARRING
Scott Adsit,
Ryan Potter

Interstellar

STARRING
Matthew
McConaughey,
Jessica
Chastain, Anne
Hathaway

Jessabelle

STARRING
Sarah Snook

A Merry

Friggin' Christmas

STARRING
Joel McHale,
Lauren

Gabrielle Union
and Chris Rock



TOP FIVE

DEC. 5

IN A ROM-COM that sold for \$12.5 million at this year's Toronto Film Festival, Chris Rock plays a famed comedian who gets needled by a reporter (Rosario Dawson) for no longer making funny movies. The plot might seem uncomfortably on-the-nose. The star, who also wrote and directed, says he did some soul-searching

while on the set of *Grown Ups 2* ("a high-paying no-show job"). So he aimed to make a film with the edge of his legendary stand-up act. "When I wrote movies in the past, sometimes I'd write a really good joke and I'd go, 'I'm going to save that one for my stand-up,'" says Rock. "For this one, there was no holding back." —JEFF LABRECQUE



*The Hunger Games:
Mockingjay—Part 1*

Graham,
Robin Williams

Sex Ed

STARRING Haley
Joel Osment,
Lorenza Izzo

**The Theory of
Everything**

STARRING Eddie
Redmayne,
Felicity Jones

**The Way He
Looks**

STARRING
Fabio Audi,
Ghilherme Lobo

NOV. 14

Beside Still

Waters
STARRING
Ryan Eggold,

Beck Bennett

**Beyond the
Lights**

STARRING Gugu
Mbatha-Raw,
Minnie Driver

**Butter on
the Latch**

STARRING
Sarah
Smalls, Isolde

Chae-Lawrence

**Dumb and
Dumber To**

STARRING
Jeff Daniels,
Jim Carrey

Foxcatcher

STARRING
Steve Carell,
Mark Ruffalo,
Channing Tatum

The Homesman

STARRING

Tommy
Lee Jones,
Hilary Swank,
Meryl Streep

Rosewater

STARRING
Gael García
Bernal, Shohreh
Aghdashloo

TOP FIVE: ALI PAIGE GOLDSTEIN; THE HUNGER GAMES: MOCKINGJAY—PART 1: MURRAY CLOSE; AMERICAN SNIPER: KEITH BERNSTEIN; PENGUINS OF MADAGASCAR: DREAMWORKS ANIMATION

**Thou Wast
Mild and Lovely**

STARRING
Joe Swanberg,
Sophie Traub

NOV. 19

Pulp
DOCUMENTARY

NOV. 21

All Relative

STARRING
Connie Nielsen,
Jonathan
Sadowski

**A Girl Walks
Home Alone at
Night**

STARRING
Sheila Vand,
Arash Marandi

**The Hunger
Games:
Mockingjay—
Part 1**

STARRING Jennifer
Lawrence, Liam
Hemsworth,
Josh Hutcherson

**The Imitation
Game**

STARRING Benedict
Cumberbatch,
Keira Knightley

Reach Me

STARRING
Tom Berenger,
Sylvester
Stallone

V/H/S: Viral

STARRING
Blair Redford,
Carrie Keagan

NOV. 26

**Horrible
Bosses 2**

STARRING
Jason Bateman,
Charlie Day,
Jason Sudeikis

**Penguins of
Madagascar**

STARRING
Benedict
Cumberbatch,
John Malkovich

NOV. 28

The Babadook

STARRING
Essie Davis,
Daniel Henshall

**Before I
Disappear**

STARRING
Shawn
Christensen,
Emmy Rossum

DEC.

DEC. 5

**Escobar:
Paradise Lost**

STARRING Benicio
Del Toro, Josh
Hutcherson

Life Partners

STARRING
Gillian Jacobs,
Leighton
Meester

The Pyramid

STARRING
Ashley Hinshaw,
Denis O'Hare

Bradley Cooper
and Sienna Miller



**AMERICAN
SNIPER**

DEC. 25

BRADLEY COOPER trades *American Hustle* for precision military-grade weaponry to portray Chris Kyle—the deadliest marksman in U.S. military history—in director Clint Eastwood's adaptation of the late Navy SEAL's best-selling 2012 memoir. Tragically, Kyle was shot and killed at a Texas gun range in February 2013; a Marine

veteran reportedly suffering from post-traumatic stress disorder awaits trial for his murder. "Ultimately, it is a war film, and that's captured with high-octane intensity," says Sienna Miller, who plays Kyle's widow, Taya. "At the same time, you have romance: humanity grounded by a love story." —CHRIS LEE

Still Alice

STARRING
Julianne Moore

Top Five

STARRING Chris
Rock, Rosario
Dawson

Wild

STARRING Reese
Witherspoon,
Laura Dern

DEC. 12

Demonic

STARRING
Maria Bello,
Frank Grillo

**Exodus: Gods
and Kings**

STARRING
Christian Bale,
Joel Edgerton

**Inherent
Vice**

STARRING
Joaquin Phoenix,
Josh Brolin

DEC. 17

**Goodbye to
All That**

STARRING Paul
Schneider,
Melanie Lynskey

**The Hobbit:
The Battle
of the Five
Armies**

STARRING Martin
Freeman, Cate
Blanchett

DEC. 19

Annie

STARRING
Quvenzhané
Wallis, Jamie
Foxx

The Gambler
STARRING Mark
Wahlberg,
Brie Larson

Mr. Turner

STARRING
Timothy Spall,
Paul Jesson

**Night at the
Museum:
Secret of the Tomb**

STARRING Ben
Stiller, Rebel
Wilson

Winter Sleep

STARRING
Haluk Bilginer,
Melisa Sözen

DEC. 24

**Two Days,
One Night**

STARRING
Marion
Cotillard

DEC. 25

**American
Sniper**

STARRING
Bradley Cooper

Big Eyes

STARRING
Amy Adams,
Christoph Waltz

The Interview

STARRING
James Franco,
Seth Rogen

**Into the
Woods**

STARRING
Meryl Streep,
James Corden,
Emily Blunt

Selma

STARRING
David Oyelowo,
Carmen Ejogo

Unbroken

STARRING
Jack O'Connell

DEC. 31

Leviathan

STARRING Aleksey
Serebryakov,
Elena Lyadova

**A Most
Violent Year**

STARRING Oscar
Isaac, Jessica
Chastain



Penguins of
Madagascar



Movies



Mark Webber and Keira Knightley; (below) Chloë Grace Moretz

Laggies

STARRING *Keira Knightley, Chloë Grace Moretz, Sam Rockwell*

DIRECTED BY *Lynn Shelton*

R, 1 HR., 40 MINS.

By Melissa Maerz



MOST LYNN SHELTON movies don't feel like movies at all. That's a good thing. Often set in the Northwest, where the indie writer-director lives, her typical project is a largely ad-libbed, minimally plotted, casually costumed affair that's so naturalistic, it just feels like *life*. (See sidebar.) But while her technique is intentionally loose, her insights are finely crafted, particularly when it comes to relationships. No filmmaker is better at capturing the awkwardness of friendships that might seem a little *wrong* to anyone not directly involved. Her latest film, *Laggies*, should've served her vision well because it's about a grown woman who hangs out with a high school kid. Yet it's Shelton's most commercial work to

date, and that dilutes much of her usual charm.

Laggies is the first of Shelton's films that she didn't write herself. Young-adult author Andrea Seigel penned the screenplay, which could have offered a fresh take on a May-September friendship, the kind that's rarely shared between women on screen. At 28, Megan (Keira Knightley) is living with her high school sweetheart, Anthony (Mark Webber), and working for her dad (Jeff Garlin). All of her friends are getting married. (Ellie Kemper plays a one-note bridezilla who can't stop raising her eyebrows, jutting out her jaw, and whisper-screaming at Megan for, say, failing to toss rose petals on the marital bed.) But the thought of getting engaged fills Megan with panic. So when she meets teenage Annika (Chloë Grace Moretz), she decides to stop acting her age. She buys Annika beer, helps her toilet-paper someone's house, and ditches career counseling to crash at her new pal's place and flirt with her dad, Craig (Sam Rockwell). A more traditional love story takes over, and then we're treated to a slew of clichés, including a dressing-room scene with frilly gowns, a last-minute romantic epiphany at the airport, and a prom-night climax. It's disappointing that Shelton has Megan buck convention, only to stick her in a pretty conventional movie.

What saves *Laggies* is Knightley, who's all gangly limbs and pouty faces, schlepping around in pajamas, acting exactly like a teenager trapped in a grown-up world. She's better at physical comedy than one might expect from an actress who's spent so much time in a corset. And she clearly relishes the scenes where she gets to dance on the street or tweak the nipples of a Buddha statue. In Knightley's hands, Megan seems so comfortable being young and free, it's hard to understand why she even needs a boyfriend, or what she sees in Anthony or Craig. Plus, the fantasy that either guy might save Megan from her floundering feels like a cop-out for Shelton, that rare director who understands complex female characters. Besides, the implication is troubling: What will make a woman truly grow up? Choosing a man. **B**

THIS FILM CONTAINS THE FOLLOWING:

SA
SPIRIT
ANIMALS

OG
OUTDOOR
GROPING

TS
TEENAGE
SLANG

TW
TWEET
SOUNDTRACK

BN
BUDDHA'S
NIPPLES

5 MORE FROM LYNN SHELTON

BY MELISSA MAERZ



HUMPDAY

2009

Asked to take part in an art film, two straight guys (Mark Duplass and Joshua Leonard) must decide if they'll film a gay sex scene. A smart Sundance Jury Prize winner about the limits of intimacy between bros. **A**

A I



WE GO WAY BACK

2006

A slight but sweet debut about realizing your potential, *Back* finds Kate (Amber Hubert) haunted by letters from her teenage self (Maggie Brown). "I'm only going to get older and smarter and better," writes young Kate. "Right?" **B**

U



MY EFFORTLESS BRILLIANCE

2008

You know that selfish, annoying friend who makes you wonder why you bother hanging out? *Brilliance* captures that uneasy bond perfectly. With Sean Nelson (from the band Harvey Danger) and Basil Harris. **A-**

A I



YOUR SISTER'S SISTER

2011

Does your love for your siblings screw up your love for everyone else? This moving drama explores the answer, as a man (Duplass) shares a cabin with his late brother's ex (Emily Blunt) and her sister (Rosemarie DeWitt). **A**

A I N



TOUCHY FEELY

2013

A masseuse (DeWitt) loses her touch, her dentist brother (Josh Pais) becomes a healer, and his daughter (Ellen Page) looks for love in a thoughtful, well-acted meditation on the power of human connection. **B+**

A I N

KEY **A** = Amazon Instant Video **I** = iTunes **N** = Netflix instant viewing
U = Currently unavailable

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes



	EW	IMDb, METACRITIC, ROTTEN TOMATOES			AVG.
WHIPLASH	A	84	88	97	90
BIRDMAN ↑	A-	84	81	93	86
GONE GIRL	A	85	79	87	84
DEAR WHITE PEOPLE	B	65	76	97	80
FURY	C+	82	63	75	73
THE GOOD LIE	B	70	65	84	73
THE BOOK OF LIFE	A-	71	65	68	68
ST. VINCENT	B	74	64	65	68
MEN, WOMEN & CHILDREN	C	66	37	29	44
THE BEST OF ME	D	56	29	6	30



THE BEST IN EXISTENTIAL HORROR

The 1988 Dutch thriller *The Vanishing* has been restored in a slick new Criterion edition. Without a drop of gore, it's the perfect centerpiece for an All Saints' Eve frightfest that shivers the soul but doesn't turn the stomach. —KEITH STASKIEWICZ



◀ THE VANISHING 1988

The horror genre tends to be about as subtle as a meat cleaver to the skull. But there can be more to a scary movie than just screaming apparitions or a gradually diminishing number of coeds with a bad sense of self-preservation. Exhibit A: *The Vanishing*, an unnerving tale of dread and obsession that burrows under your skin and makes a home. A Dutch couple are vacationing in France when the woman (Johanna ter Steege) suddenly disappears at a roadside gas station, leaving her boyfriend (Gene Bervoets) haunted by the need to find out what happened to her. Driven by this primal curiosity as much as by duty and love, the man eventually comes face-to-face with her abductor (Bernard-Pierre Donnadiou) and follows him down a rabbit hole that leads to the film's grim punchline of an ending. Director George Sluizer, who years later would also helm the inferior Hollywood remake, constructs the plot like a puzzle box and inserts small moments of slapstick humor that only serve to disconcert further. Stanley Kubrick reportedly told Sluizer that it was the most horrifying film he had ever seen, no weightless accolade from the man who made *The Shining*. Indeed, despite a distinct lack of anything supernatural (or even a single onscreen death), *The Vanishing* produces a terror that's bone-white rather than blood-red.



▲ SAFE 1995

Before he cast his eye backward to Sirkian melodrama with *Far From Heaven*, Todd Haynes created the ultimate horror film for the modern age. Julianne Moore plays Carol White, a woman who develops vague and persistent symptoms stemming from omnipresent chemicals and household products. As her condition worsens, she desperately seeks a cure—but how do you alleviate an allergy to 20th-century life?



▲ MARTIN 1976

George A. Romero may be known for single-handedly inventing the zombie genre, but it's his low-budget, high-tension vampire movie that manages to really gnaw at you. Stripping the bloodsucker mythology of all its glamour, Romero presents a psychological portrait of a young man convinced he is a creature of the night, never mind that he is a fangless weirdo who must use syringes to subdue his prey and razor blades to "feed." The possibility that it's all in his head makes you realize, who needs real monsters when you have people like Martin?



▲ DON'T LOOK NOW 1973

Based on a Daphne du Maurier short story, Nicolas Roeg's Venice-set thriller about a grieving couple (Donald Sutherland and Julie Christie) who hold a séance to commune with their drowned daughter is a master class in atmosphere-building. Dread collects like fog, mounting intolerably until the film's final minutes, when it climaxes in a jaw-dropping sequence of pure WTF-ery. You'll never look at a red raincoat the same way again.



▲ INLAND EMPIRE 2006

The diner scene in David Lynch's *Mulholland Drive* surely ranks as one of the top pants-soilingly terrifying moments in cinema, but it's his sprawling follow-up that takes the prize for sustained mind-warping ghastliness. Laura Dern gives her all as an actress whose sanity is crumbling in this nightmare opus, a slowly circling black whirlpool that pulls you in with its dream logic and traps you in the dark.



Keanu Reeves

John Wick

STARRING Keanu Reeves, Michael Nyqvist, Alfie Allen, Ian McShane, Willem Dafoe

DIRECTED BY Chad Stahelski **R, 1 HR., 36 MINS.**

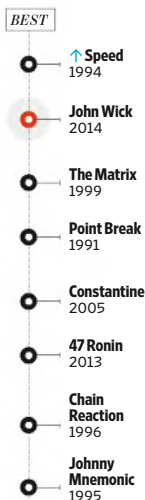
By Chris Nashawaty

THERE'S AN EXPRESSION that even a broken clock is right twice a day. That pretty much sums up my feelings about Keanu Reeves' career as an action star. For every gem like *Speed* or *The Matrix*, there are about a dozen dead-on-arrival duds. I stopped counting somewhere around *Constantine*. But his latest rock-'em, sock-'em mission of mayhem, *John Wick*, is not only a return to badass form for the actor, it's also one of the most excitingly visceral action flicks I've seen in ages.

The movie's setup is almost comical in its simplicity. Reeves plays the hero of the title, a legendarily unkillable (almost Keyser Söze-like) hitman who retired from the profession five years earlier when he fell in love. But his wife has just passed away, and some hot-headed Russian gangster (*Game of Thrones'* Alfie Allen) has foolishly interrupted his grieving by stealing his 1969 Ford Mustang, beating the snot out of him, and killing his dog. And you just don't mess with a man's dog. John Wick is back in business. Decked out in a natty black three-piece suit and a scruffy beard,



COMPARED WITH OTHER KEANU REEVES MOVIES



Wick is a classic man of few words. He's Clint Eastwood minus the cheroot and the spaghetti. I'd be surprised if he speaks more than a dozen lines in the film. But when he opens his mouth, you can be damn sure he means what he says. His is the language of high-caliber bursts of lead and acrobatic fists-of-fury beat-downs.

Things get complicated on Wick's path to payback because, it turns out, the Russian thug who wronged him is the son of the crime boss (Michael Nyqvist, of the original Swedish *Girl With the Dragon Tattoo* and its sequels) he once worked for. Who are we kidding? That won't prevent an orgy of bullet-riddled vengeance. Confidently directed by veteran stuntman Chad Stahelski, *John Wick* has a pulsating daredevil energy. And the screenplay by Derek Kolstad (2012's *The Package*) is a marvelously rich and stylish feat of pulpy world-building. Wick and his fellow hitmen (including Willem Dafoe, Ian McShane, and Adrianne Palicki) are like medieval masons who live by an arcane code of bylaws; they even have their own swank safe house, reserved for members of their trade. *John Wick* could have easily been another disposable Hollywood knuckle-dragger. But you get the sense that the filmmakers—and their revitalized leading man—were aiming for something a little daffier, smarter, and more elusive. They've taken a broken clock and lovingly restored it with Swiss timing and precision. **A-**

Force Majeure

STARRING *Johannes Bah Kuhnke, Lisa Loven Kongsli*

DIRECTED BY *Ruben Östlund*

R, 1 HR., 58 MINS.

By Chris Nashawaty

A SWEDISH COUPLE and their two young children are enjoying an idyllic ski holiday in the French Alps. Tomas (Johannes Bah Kuhnke) is finally relaxed enough to ignore his cell phone. And Ebba (Lisa Loven Kongsli) is relieved to have some sorely needed help with the kids and exhale with a glass of wine. All is well...for the moment. Then, after a morning on the slopes, the family is enjoying an outdoor lunch on the patio of a mountain-side restaurant when a cannon goes off that triggers a controlled avalanche—an event that's such a common occurrence that its thundering report becomes background noise. But there's something different about the wall of snow coming toward them. It's too big and moving too fast. The children start to scream. And in that split-second moment of panic, Tomas grabs his phone and runs, leaving his wife and children behind to fend for themselves. The disaster turns out to be a false alarm; the avalanche stops just short of them. But everything is far from fine. Ebba is horrified by the cowardly way her husband reacted and his dismissive, cavalier attitude about it afterward.

That's the match that ignites Swedish director Ruben Östlund's quietly devastating tinderbox psychodrama, *Force Majeure*. The title comes from a legal term whereby an unforeseen event prevents a contract from being fulfilled. Which is a perfect description of the film. It feels like a missing chapter from fellow Swede Ingmar Bergman's 1973 masterpiece of matrimonial atrophy, *Scenes From a Marriage*. Östlund, who won a Jury Prize at Cannes for the movie earlier this year, isn't just asking audiences to consider what they'd do in a situation like this. He's digging deeper, posing uncomfortable questions about the male ego, the female protective instinct, and whether a selfish act like Tomas' can ever be forgiven or forgotten. Some of the film's symbolism is a bit on-the-nose (the avalanche as metaphor for something that starts small and snowballs out of control). But it's the rare kind of moviegoing experience that will haunt you long after you leave the theater and lead to some very awkward conversations with your spouse. **A-**



Johannes Bah Kuhnke, Lisa Loven Kongsli, Clara Wettergren, and Vincent Wettergren



Edward Snowden and Glenn Greenwald

Citizenfour

DIRECTED BY *Laura Poitras*

R, 1 HR., 54 MINS. By Joe McGovern

EDWARD SNOWDEN, when we see him at the beginning of Laura Poitras' twisting corkscrew of a documentary, is remarkably calm despite the fact that his life as he knows it is over. That calm doesn't last. Poitras filmed the National Security Agency contractor over the eight days he spent in Hong Kong last year explaining to journalists Glenn Greenwald and Ewen MacAskill the depth—and unconstitutionality—of the NSA's data-collection program. "I don't want to live in a society that does these sort of things," he says. Poitras presents him at arm's length, not meddling into his privacy (duh), yet we relate to his fear and vulnerability. As he stares out a 10th-floor window, we share the view of the city below. How awful would it feel to walk out there and be under constant supervision? When a fire alarm goes off in the hotel, we flinch. In an inadvertent cinematic touch, his shirt color changes—from white to gray to black—as he transforms from an ordinary guy into a fugitive, seeking refuge from U.S. espionage charges. (Russia eventually offered asylum.)

For all its brio, the film is overcautious about pointing fingers. Snowden cites his disappointment in Barack Obama as a motivation for his whistle-blowing (a fact sure to tie both lovers and haters of Obama in ideological knots), but the president appears only once. In person, on news footage, that is. The finale, set in a Moscow hotel room, tells of new informants and the Niagara of revelations still to come. Greenwald and Snowden converse via pen and paper, for fear that the room could be bugged. And after Greenwald rips up the pages, the camera lingers disturbingly on one little scrap. It reads: "POTUS." **B+**

Juliette Binoche and Nikolaj Coster-Waldau in *1,000 Times Good Night*



→ Also Playing

1,000 Times Good Night

NR, 1 HR., 57 MINS.

Juliette Binoche is an actress who's never less than hypnotic to watch. But she really has her work cut out for her in Erik Poppe's didactic drama about a photojournalist who's forced to choose between hopping on a flight to the next war zone and being a responsible wife and mother. The film is both overwrought and overly simplistic (not to mention *sloooooow*),

but its opening and closing scenes chronicling female suicide bombers in Kabul are tense and harrowing. **C+** —Chris Nashawaty **L V**

Low Down

R, 1 HR., 54 MINS.

Though bebop pianist Joe Albany (played with damaged sweetness by John Hawkes) sat in with some of the finest musicians in the world, heroin got the best of his talent. Told through the eyes of his teenage daughter, Amy-Jo (Elle Fanning), and shot in an eternally dingy 1970s Los Angeles—brown is the warmest color—Low

Elle Fanning in *Low Down*



Down has the rhythm of jazz: all tones and texture. Lena Headey, Peter Dinklage, and Glenn Close also give vivid turns in a film that finds the grace notes in a hopeless cause. **B+** —Leah Greenblatt **L**

Revenge of the Green Dragons

R, 1 HR., 34 MINS.

It's easy to see why Martin Scorsese would executive-produce this brutal Chinatown gang thriller: It's basically an Asian-American

mash-up of *Mean Streets* and *GoodFellas*. Set in the 1980s, when rival Chinese outfits turned Queens into the Wild West, Andrew Lau and Andrew Loo's film is loaded with mah-jongg-parlor atmosphere, amoral violence, and themes of loyalty and betrayal. Unfortunately, the acting's hit-and-miss, the dialogue's stilted, and it all feels a bit too indebted to the films of you-know-who. **B-** —Chris Nashawaty **L**



Shailene Woodley, Gabourey Sidibe, and Mark Indelicato in *White Bird in a Blizzard*

Stonehearst Asylum

PG-13, 1 HR., 52 MINS.

Based on a story by Edgar Allan Poe, Brad Anderson's *Stonehearst Asylum* feels like the sort of gothic chillers Roger Corman and Vincent Price cranked out in the '60s. Minus the goose bumps. Jim Sturgess plays a young doctor who arrives at a remote madhouse run by Ben Kingsley (hamming it up to the hilt) and falls for a beautiful patient (Kate Beckinsale). The big twist comes way too early, and despite some creepy ambience, the film's mostly just a mess. **C** —Chris Nashawaty **L V**

White Bird in a Blizzard

R, 1 HR., 30 MINS.

A sexually voracious teen (Shailene Woodley) is scarred by the disappearance of her troubled mother (Eva Green, only 12 years older than Woodley) in Gregg Araki's (*Mysterious Skin*) uneven drama. *Bird* flies much higher as a coming-of-age tale than as a mystery but is juiced by its go-for-broke leading ladies; Woodley, as always, lends the film an unwavering emotional center, and though Green seems like she drifted in from an odder, campier flick, her Joan Crawford-esque gargoyle act is truly a sight to behold. **B** —Jason Clark **L I V**



MORE ON EW.COM *Ouija* (in theaters Oct. 24) did not screen by our deadline, but you can find our review on EW.com

TV

Ruth Wilson and
Dominic West



The Affair

Sundays, 10 p.m.

SHOWTIME

By **Melissa Maerz**

MARRIED COUPLES might not want to watch *The Affair* together. Each episode chronicles a tryst from two perspectives: The first half belongs to Brooklyn author Noah (Dominic West), who's visiting Montauk with his wife (Maura Tierney) and kids.

The second belongs to his mistress, Alison (Ruth Wilson), a married waitress who grew up there and tragically lost her 4-year-old son. Noah and Alison are each giving their story to a detective who's investigating a murder—we don't yet know who's dead—and given that their recollections don't always match, it's likely they're both unreliable narrators. However, during an interview with EW, Joshua

SHOWTIME

Jackson, who plays Alison's husband, Cole, mused that men tend to believe Noah and women side with Alison.

Generalizations like that usually irk me, but in this case, I'm guilty as charged. From the couple's first private moment on the beach—Noah remembers Alison wearing a sundress short enough to allow a glimpse of her underwear, while she remembers wearing denim cutoffs—I trusted Alison more. Only Noah's version felt like pure fantasy. Given the chance, no woman would *prefer* to remember herself wearing jorts.

The Affair gets so many details right about where exactly couples' memories diverge, and how the subjective nature of "truth" comes to destroy relationships. It's a popular trope in marriage dramas these days, between *Gone Girl* and *The Disappearance of Eleanor Rigby*, but what makes this story feel fresh is that most characters exist only in Noah's and Alison's memories. Is Noah's rich wife really that rude to servers, or does that idea just assuage Alison's guilt? Is Noah's best-selling-author father-in-law really so competitive about writing, or is Noah just jealous of his success? Is Cole a loving husband or an abusive one? It's fitting that showrunners Sarah Treem and Hagai Levi previously produced the therapy drama *In Treatment* because the real intrigue here lies in psycho-



analyzing Noah's and Alison's motives for believing their chosen fictions.

Yet at times the theme of subjectivity may make the show look smarter than it is: When Noah gives a Big Metaphorical Speech about time travel that's really a message about infidelity, it's unclear whether this is overwrought TV writing or good character development designed to show that the novelist is a bit of a hack. But the murder mystery is compelling, parceled out with expert timing in tiny clues, and the psychology is fascinating. It's not just what the show reveals about men and women. It's what *whom* you believe reveals about you. **B+**

West and Maura Tierney; Joshua Jackson and Wilson



Dr. Katz Will See You Now...Again

To celebrate the release of *Dr. Katz Live*—a new album featuring performances by B.J. Novak, Eugene Mirman, and Andy Kindler—*Dr. Katz, Professional Therapist* co-creator and star Jonathan Katz reflects on some of the comedians who got their break on his Comedy Central couch. —KYLE ANDERSON



▶ H. JON BENJAMIN

Before voicing Sterling Archer and Bob Belcher, Benjamin was Katz's aimless son, Ben. "Like Ben, I think Jon Benjamin was a slacker," Katz says. "Not that he wasn't ambitious and talented, but he would take the path of least resistance. Jon and [costar] Laura [Silverman] were a couple. Then things started going south, and we used their misery to our own advantage."



▶ RAY ROMANO

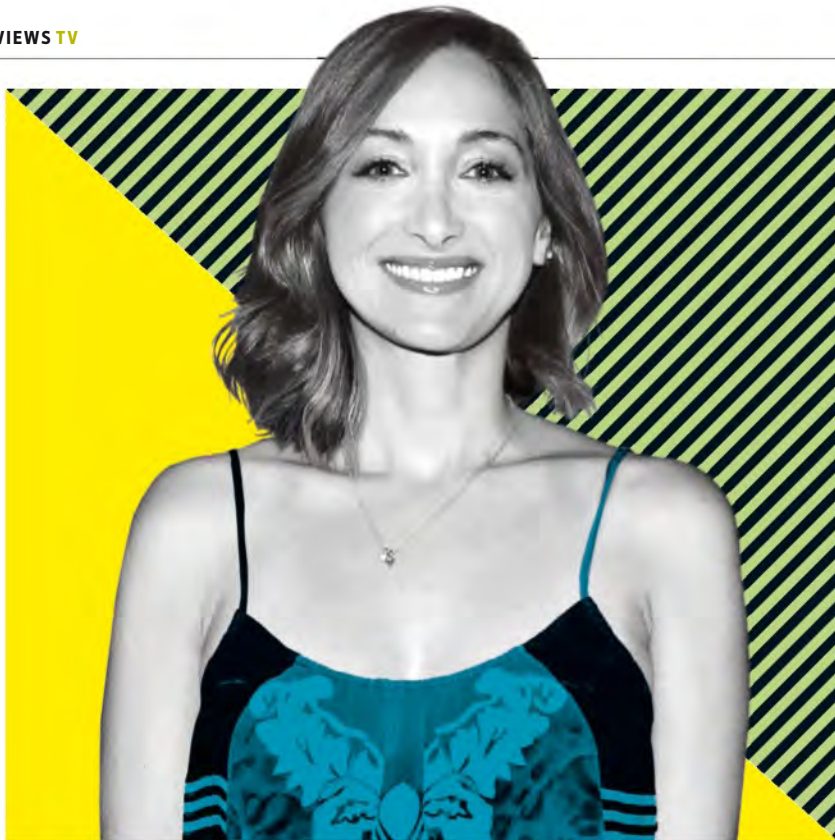
Romano got animated a year before his sitcom debuted. "Before *Raymond*, this was his biggest credit," says Katz. "We did stand-up in Las Vegas. He was staying at the Tropicana, and I was staying at a dumpy little motel off the Strip. They didn't have keno, they just had a woman who'd say, 'I'm thinking of a number between one and 10.'"



▶ LOUIS C.K.

The *Louie* creator was in *Dr. Katz's* second season. "I talked to a woman who taught him in high school, and she claims she suggested that Louis get in touch with me," says Katz. "I have no memory of that, but I remember doing stand-up with him. He had a joke I really loved, which was how his grandfather made up the expression 'Come here, big guy.'"





Jamie Lee's True Hollywood Story

How to make it as a comedian in four not-so-easy steps. —MARC SNETIKER

When it comes to comedy, there's no one path to the land of Twitter followers and namesake TV shows (curse you, *Mulaney*!), though nearly every comic has traveled down Hustle Highway at one time or another. "You'd feel like a fraud if you didn't have 'the story,'" says Jamie Lee. "It's like, I have proof—these are the ways I suffered for comedy." Here, the host of the EW.com series *Polished*—a self-described "very young 70"—recalls her weird, winding trip.

▶ LEARNING CURVE

Lee's foray into improv—at just 16—was in a continuing-education class. "It was basically *Whose Line Is It Anyway?* but in a class with 40-year-olds," Lee recalls. "I didn't think I was a hotshot at all." She found more confidence at the University of Texas at Austin, studying theater before a chat

with her grandmother about realistic job expectations led her to switch majors...to screenwriting. "I always saw alternative career paths as a possibility because my parents have the *most* alternative career: They own a concert-promoting business, and they're both photographers."

▶ THE ODD JOBS

After college Lee moved to New York City and landed a job in Comedy

Central's publicity department but ultimately decided to leave. "I felt like my interest in comedy was a conflict of interest," she says. Lee struggled, landing small stand-up gigs that "elevate your status but don't mean you're making money"—and even took on a money-losing endeavor when she flew to L.A. to appear on a VH1 special. She started nannying to get by. "It was in the job description to cook for the kid, and I'm thinking, 'Microwave some mac and cheese,' but they had me preparing *nice* meals," says Lee. "I learned how to bread chicken!"

▶ NEXT COMIC STANDING

Lee's nannying days were done when she found a job as a writer's assistant for Jerry Seinfeld's reality series *The Marriage Ref*. But her biggest break came courtesy of a spot in season 7 of NBC's *Last Comic Standing*, where she made it to the semifinals. "I needed it more than a lot of people did," she says. "A lot had been comics for 20 years and had a career outside. I had nothing, so everything was riding on it."

▶ AT HOME IN HOLLYWOOD

Last Comic gave Lee the bump to book college tours, a slot on Conan O'Brien's show, and an occasional place at Chelsea Handler's roundtable, in addition to a job writing for MTV's *Ridiculousness*. "It hits the point where you have opportunities coming in, and you're not constantly sitting with a pit in your stomach wondering how you're going to pay rent," says Lee. At the moment she can be seen gabbing on MTV's *Girl Code* (Wednesdays, 11 p.m.) and on EW.com, and she'll keep the laughs going until she reaches her Holy Grail: writing and starring on her own series. "I'm starting to admit that I enjoy acting," she says, adding with a laugh, "There definitely were times when I wondered, 'Why didn't my parents just make me become a CPA?'"



Interviewing Shailene Woodley



MORE ON EW.COM
Check out *Polished* at ew.com/polished

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PRIDE IN POP CULTURE



PRIDE

Pride and Prejudice

1995 BBC
MINISERIES

The six-hour saga is the gold standard for faithful adaptations—maybe excepting that scene of Colin Firth in a pond (though we're not complaining).

Pride & Prejudice

2005 MOVIE

Purists may sniff at Keira Knightley's tomboyish Lizzie and Matthew Macfadyen's awkward Darcy, but they're captivating. And his manly duster is almost as sexy as Firth's wet shirt.

Pride and Prejudice

1940 MOVIE

The esteemed Laurence Olivier smolders at near-Firth levels. But points docked for lack of a bathing scene, Hollywoodization of the ending.

Bridget Jones's Diary

2001 MOVIE

An adaptation for the Everywoman. Includes a great Darception: Bridget (Renée Zellweger) watches Firth in *P&P* while he plays her love interest Mark Darcy (based on the original Darcy).

Longbourn

2013 BOOK

Author Jo Baker delves into the downstairs of the Bennet household, following the lives of their servants, who are as steeped in intrigue and heart-pounding romance as their employers.

The Lizzie Bennet Diaries

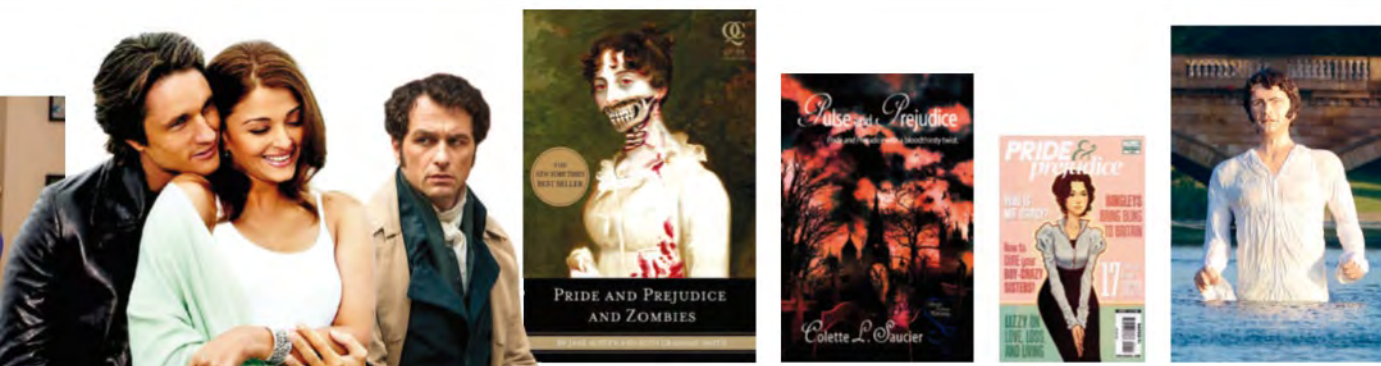
2012-13
WEB SERIES

A charming update for the social-media era, told over the course of 100 YouTube videos.

FROM LEFT: AGE/BBC; ALEX BAILEY/EVERETT
COLLECTION; ALEX BAILEY/MPHARCHIVE.COM



It is a truth universally acknowledged that a person in want of a good project will adapt *Pride and Prejudice*—if not always to dazzling effect. With the two-part miniseries *Death Comes to Pemberley* debuting Oct. 26 on PBS, we rank the Austen adaptations. —KAT WARD



PREJUDICE

Bride & Prejudice 2005 MOVIE

The Bollywood adaptation features the worst Darcy (sorry, Martin Henderson), but the former Miss World Aishwarya Rai glows as Lizzie.

Death Comes to Pemberley 2014 MINISERIES

The small-screen version of P.D. James' Austen fanfic centers on murder most foul yet is still a snoozer.

Pride and Prejudice and Zombies 2009 BOOK

Lizzie and Darcy had enough obstacles to their love without the undead getting in the way.

Pulse and Prejudice 2012 BOOK

Two words: vampire Darcy.

Pride & Prejudice 2009 MARVEL GRAPHIC NOVELS

An unnecessary (and poorly illustrated) attempt to cash in on Jane-ia (the new term I have coined for Jane Austen fever, and for which I apologize).

Colin Firth as wet-shirted Darcy statue 2013

This 12-foot fiber-glass likeness rising from the waters of the Serpentine lake in Hyde Park (it now resides in Australia) is pure nightmare fuel.



This Halloween get into the Chocolate, Caramel and Nougat.

BINGE!

The Wonder Years

▶ WHAT IT'S ABOUT



AS TENNESSEE WILLIAMS mused, “In memory, everything seems to happen to music.” Which may explain why ABC’s Emmy-winning *The Wonder Years*—a nostalgic look at Kevin Arnold’s (Fred Savage) coming of age in the tumultuous late ’60s and early ’70s—leans so heavily on hits from that era. And while the series, which ran from 1988 to ’93, has been available on Netflix, it also explains why it took so long to be released in its entirety on DVD. (Songs by Bob Dylan and Simon & Garfunkel don’t come cheap!) The wait is now over, and a new generation can watch Kevin navigate the tricky waters of junior high and high school—with a little help from his friends.

▶ KEY PLAYERS

Kevin Arnold
Fred Savage

Our Everykid hero is a so-so student, neither popular nor a social outcast. He is, however, cuter than the average Joe—and he's got a wry inner monologue delivered by his older self (Daniel Stern, in voice-over).



Jack Arnold
Dan Lauria

The Arnold family's world-weary patriarch is a man of few words—but there's a big heart beneath that gruff exterior.



Norma Arnold
Alley Mills

The sun to Jack's grumpy man-in-the-moon is a proto-Betty Draper who eventually finds fulfillment outside of the kitchen.



Karen Arnold

Olivia d'Abo
Kevin's older sister, a strong-willed flower child who fully embraces the era's counterculture, often butts heads with her conservative parents.



Wayne Arnold

Jason Herve
Kevin's immature
older brother,
the bane of
his existence,
loves to call his
younger sibling
a **butthead**.



Paul Pfeiffer

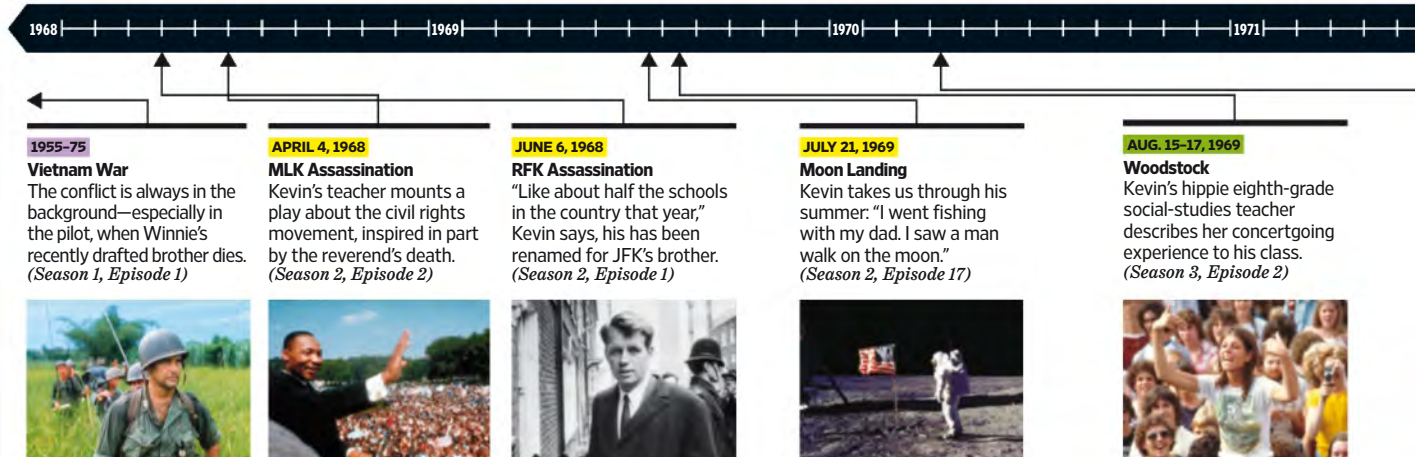
Josh Saviano
Gawky, brainy, and relentlessly loyal—even when his closest pal is being a bit of a pill—Paul is Kevin's best friend.



Winnie Cooper

Danica McKellar
What Kevin's dream girl lacks in personality, she more than makes up for with excellent tresses. (Cue the slo-mo hair toss.)

WONDER THROUGH THE YEARS *The real life events that made history on the show, too* [KEY ■ = SEASON 1 ■ = SEASON 2]



LEND ME YOUR EARS! WITH THE COMPLETE SERIES ON DVD, WE LOOK BACK AT KEVIN ARNOLD'S POIGNANT (AND SOMETIMES ANGSTY) ADOLESCENCE. **By Hillary Busis**



Contrary to urban legend, the guy who played Paul did not grow up to be Marilyn Manson.

SEASONS' BEST



SEASON 1

"Pilot" Episode 1

Few series debut fully formed—but *The Wonder Years* is one of them. Its pilot, in which Kevin's journey to adulthood is accelerated when he (a) starts junior high, (b) learns that Winnie's brother has been killed in the Vietnam War, and (c) kisses her for the first time, is a bittersweet masterpiece.



SEASON 2

"Steady as She Goes"/"Just Between Me and You and Kirk and Paul and Carla and Becky" Episodes 4 and 5

A two-parter in which Kevin—and young viewers—learns that dating someone just to make someone else jealous is a really, really bad idea. ("Friends? I'll give you friends!")



SEASON 3

"Goodbye" Episode 20

This double Emmy winner (for directing and writing) is the heart-wrenching conclusion to a season-long arc about Kevin's struggles with his eighth-grade algebra teacher, tough but fair Mr. Collins (Steven Gilborn).



SEASON 4

"Heartbreak" Episode 11

Is Kevin and Winnie's relationship strong enough to survive a year spent at different schools? Hint: Check out the episode's title. The bookend use of the Beach Boys' "God Only Knows"—first as a dreamy love song, then as a plaintive plea—is a particularly devastating touch.



SEASON 5

"The Wedding" Episode 22

Karen and Michael's (David Schwimmer) groovy nuptials are both delightfully daffy (see, for example, how her hippie friend Wind introduces herself to old-fashioned Mrs. Arnold) and surprisingly moving.



SEASON 6

"Homecoming" Episode 1

Sure, the series finale is poignant, but even it doesn't pack quite the same punch as this season's premiere, in which Wayne's buddy Wart (Scott Menville) returns from his tour in Vietnam. (And unlike the series closer, the episode ends with Kevin and Winnie still together.)

NOTABLE ALUMNI



- ① Juliette Lewis
- ② Soleil Moon Frye
- ③ Alicia Silverstone
- ④ John Corbett
- ⑤ Mark-Paul Gosselaar
- ⑥ Giovanni Ribisi

THE MUSIC



What would you do if *The Wonder Years* theme seemed out of tune? If you're like some Netflix viewers—surprised to find that the streaming version opens with a different cover of "With a Little Help From My Friends"—you might tune out. Acquiring the series' original music was a priority for Time Life. Objective No. 1: clearing Joe Cocker's take on the Beatles. "That was one of the biggest challenges," says Time Life senior VP Jeff Peisch. "If we couldn't clear that, it wasn't worth going forward." After months of negotiations, the deal was done—and hundreds more followed over the course of about a year. Peisch's team secured 96 percent of the original music (285 songs). So what about the others, including hits by the Doors and Neil Young? Peisch says the rights holders had one complaint: "You're not paying us enough."

Total run time (including extras):
66 hrs., 5 mins.

■ = SEASON 3 ■ = SEASON 4 ■ = SEASON 5 ■ = SEASON 6]



What to Watch

A DAY-TO-DAY
GUIDE TO
NOTABLE
PROGRAMS*

By Clark Collis

MUST WATCH OF THE WEEK



Mike Tyson Mysteries

MONDAY, OCT. 27 | 10:30-10:45PM | ADULT SWIM

**SERIES
DEBUT**

As a heavyweight champ, Mike Tyson was a tornado of speed and power—a human Tasmanian Devil. It's fitting that he's finally an animated character, though he's traded in his boxing gloves for a sleuthing hat. *Mysteries* finds the pugilist solving problems with the help of his fictional adopted daughter, Yung Hee (Rachel Ramras), the ghost of the Marquess of Queensberry (Jim Rash), and a guy voiced by Norm Macdonald whose ex-wife turned him into a pigeon. The show nails a stellar one-two punch, playing the rapid-fire barbs exchanged between the pigeon and Queensberry against Tyson's straight-ahead buzz-saw gags, like his inability to pronounce the word *chupacabra* and his crooning of a made-up old R&B jam about bird sex. It's an impressive display—the kind that leads to easy (viewing) decisions. **A** —Kyle Anderson

MONDAY OCTOBER 27



James Brown

9-11PM

Mr. Dynamite: The Rise of James Brown

HBO

Mick Jagger produced this superlative documentary about James Brown and is on hand to admit that he stole everything from the late soul legend's live persona (everything he could steal, anyway). But the film's juicy, driving backbeat comes from interviews with Brown's musicians as they recall his management style, his troubled personality, and, in the case of drummer Melvin Parker, that time the percussionist stuck a loaded gun in his boss' face. Like a James Brown show, the result is both generously proportioned and extremely tight. **A-**

8-9PM

Gotham

Fox

A killer begins targeting the firstborn of Gotham's elite, while Gordon is confronted by past decisions. Don't feel bad, buddy, a lot of people thought buying a Zune was the way to go.

9-10PM

Scorpion

CBS

Team Scorpion must pass a mandated psych evaluation, although you might think merely the fact that they're called Team Scorpion would be enough to fail them.

10:01-11PM

Castle

ABC

Castle and Beckett face off against a social-media sociopath. **B**



Alexandra Shipp

9-11:30PM

Drumline: A New Beat

VH1

This sequel to the Nick Cannon vehicle centers on Dani (Alexandra Shipp), an aspiring drummer who joins the competitive A&T line. Original cast members Cannon and Leonard Roberts return, but the movie marches to the beat of a lesser drum.

C+ —C. Molly Smith

TUESDAY OCTOBER 28

**SERIES DEBUT****10:30-11PM****Friends of the People**
truTV

Equipped with rising talents such as the Lucas Brothers (22 *Jump Street*), the fresh quick-hit sketch show offers various kinds of laughs. The pilot kicks off with a "Beat It" spoof, then moves on to a mash-up impression of "Tracy Morgan Freeman," finally zinging everything from cable news to, um, Steve Harvey's hair. **A-** —Ray Rahman

8-9PM**The Great Halloween Fright Fight**

ABC

Families compete to see who has the best haunted Halloween displays, for \$50,000. The really scary thing? The argument among the winners about whether they should spend that on a gold-plated Jet Ski.

9-9:30PM**Marry Me**

NBC

In what one assumes is an attempt to get *To Catch a Predator* back on air, Annie and Jake plan a haunted house in their apartment for the kids in the building.

9-10PM**NCIS: New Orleans**

CBS

The team investigates the murder of a woman whose body was found in a cemetery with puncture wounds on her neck. Or, as they call that in New Orleans: Tuesday.

9-10PM**Supernatural**
The CW

A string of werewolf attacks points to a surprising culprit. So, not a werewolf, then?

9:30-10PM**About a Boy**

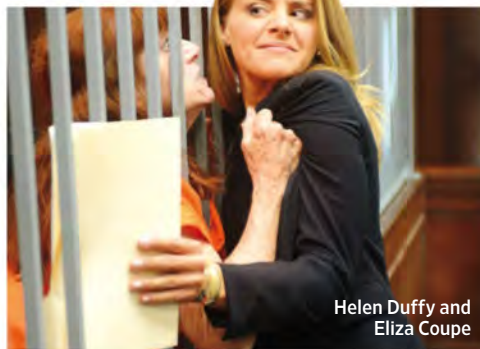
NBC

Turns out Fiona is not the biggest fan of Halloween. Could it be all the goddamned Halloween-themed sitcom episodes on TV?

You Dirty Rat!**10-11PM****Sons of Anarchy**

FX

How do you flush out a rat? Well, you're going to want to hold down the toilet handle, for sure.



Helen Duffy and Eliza Coupe

10:30-11PM**Benched**

USA

SERIES DEBUT

Just the credits for *Benched* will excite fans of cult (and canceled) comedies. Written by Michaela Watkins and fellow Groundlings alum Damon Jones, *Benched* boasts Maria Bamford (*Arrested Development*) and Eliza Coupe (*Happy Endings*), who stars as a corporate lawyer demoted to public defender after a rage-fueled meltdown. The opening scene, with its smeared mascara and embarrassing elevator moment, might remind you of the Watkins-featuring *Enlightened*. *Benched* is more lightweight, but it's encouragingly funny thanks to Coupe, whose attempts at anger management showcase impeccable comic timing. **B+** —Melissa Maerz

WEDNESDAY OCTOBER 29

8-9PM**Arrow**

The CW

Arrow celebrates its 50th episode by swamping Starling City with more returns than a bad day at Target. League of Shadows assassin Nyssa (Katrina Law) reappears to hunt Malcolm Merlyn (John Barrowman), who's back for reasons linked to newly returned Thea (Willa Holland). It's another story where everything hinges on whether Oliver (Stephen Amell) will become a killer again. Ho-hum. Still, Matt Nable immediately impresses as Ra's al Ghul, Barrowman makes everything 27.8 percent more entertaining, and Amell proves anew why he's the best leading man in superhero TV. **B** —Jeff Jensen

Stephen Amell



THURSDAY OCTOBER 30



Tyler Ritter, Laurie Metcalf, Joey McIntyre, and Jimmy Dunn

9:30-10PM**The McCarthys**

CBS

SERIES DEBUT

On this sitcom about a basketball-obsessed Boston clan, Laurie Metcalf stands out as matriarch Marjorie, who calls her charming out-and-proud son Ronny (Tyler Ritter) her best friend. Though there's no shortage of "Guys don't get the sports!"-style gags, the series reveals its big heart when the well-intentioned McCarthys make Ronny a gay bar in their home to demonstrate their love and acceptance. Ronny responds—effectively summing up the show itself—by endearingly deeming his family "really sweet...and awkward...and at times offensive." **B** —Lanford Beard

8-9PM**The Biggest Loser**

NBC

One of the teams is sent to temptation-filled Las Vegas, where they give you free, calorie-packed booze just for sitting down at a poker table. (I know, right? Best. Place. On earth.)

9-10PM**Scandal**

ABC

A convicted murderer reaches out to Olivia, who presumably refers him to...

10-11PM**How to Get****Away With Murder**

ABC

...this show.

SERIES DEBUT**10-11:30PM****Slednecks**

MTV

Slednecks follows friends as they goof around in Alaska—which is, of course, also how we almost ended up with Sarah Palin as vice president.

FRIDAY OCTOBER 31

8-8:31PM

Last Man Standing
ABC

Mike offers Mandy advice on setting aside money to pay taxes on her struggling online clothing business. But, you know, funny.

8:31-9PM

Cristela
ABC

Cristela fails to persuade Josh to join her in dressing up as Hall & Oates for Halloween. Of course she does. Who would want to go as Daryl Hall? (What do you mean, you thought he was "the cool one"? Oates rules!)

9-9:30PM

Deal With It
TBS

Contestants must obey all instructions given through an earpiece by host Theo Von and celebrity guests like this week's Ross Mathews. Because why the hell not?

9-10:01PM

Shark Tank
ABC

An entrepreneur has a product designed to appeal to the "urban beardsman." My guess: a T-shirt that reads "I'm a huge tool."

10-11PM

Constantine
NBC

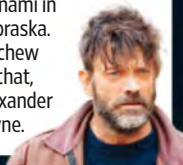
Constantine must protect a mining community from an ancient Welsh spirit. Which is weird, as Wales is famous for its beer.

Dead Weather

10-11PM

Z Nation
Syfy

Our heroes are engulfed by a zombie tsunami in Nebraska. So chew on that, Alexander Payne.



David Giuntoli and Jacqueline Toboni

9-10PM

Grimm
NBC

It begins with a Hexenbiest using a two-headed serpent to execute a blood transfusion. It ends with de-Grimmed Nick (David Giuntoli) and treacherous Adalind (Claire Coffee) switching consciousnesses. In between, the second episode of *Grimm's* fourth season is as dull as a midweek soap killing time until Friday's action. There's lots of stalking, lots of hospital-bed conversations, lots of "Lemmeouttahere!" from someone trapped in a dungeon. Wasted: a spy with an octopus head who sucks memories from people by massaging their noggins in kinky fashion with puckered, hickey-making tentacles. Sorry, brain-rapey Octopus Head. You deserved better. **C+** —Jeff Jensen

SAT NOV 1

9-10PM

Doctor Who
BBC America

Plans are being drawn in the Nettersphere, which has to be less rude than it sounds.

10-11PM*

Austin City Limits
PBS

Give it up for the man who once told me I could have "f---ing Googled" the answers to my last three questions. Nick Cave!

*check local listings

Rock of Gold

11:30PM-1AM

Saturday Night Live
NBC

Host Chris Rock brings the laughs. Musical guest Prince brings the pan-cakes. (It could happen. Dude does love pancakes.)



SUNDAY NOVEMBER 2

7:30-8PM

Bob's Burgers
Fox

Tina has a romance with a ghost living in the basement. No news on whether he was still alive before he tried one of the burgers.

8-8:30PM

The Simpsons
Fox

Jane Fonda guest-voices an assemblywoman attracted to Mr. Burns. Well, she did used to be married to Ted Turner.

9-10PM

The Walking Dead
AMC

No plot details were available, but I'm going to go out on a (severed) limb and guess that this episode involves zombies.

9-10:01PM

Resurrection
ABC

Another of the returned disappears into thin air. Problem solved!



Frances McDormand and Richard Jenkins

9-11PM

Olive Kitteridge
HBO**MINISERIES DEBUT**

Bringing to life *Olive Kitteridge*, Elizabeth Strout's Pulitzer-winning novel, was a giant undertaking. The HBO drama features gorgeous coastal cinematography and a large cast, including Richard Jenkins and Bill Murray. But *Kitteridge* hinges on Frances McDormand's performance as the titular heroine, a tough-to-love straight shooter, an anomaly in her buttoned-up Maine town. "In a weird way, she's an Everyman," says director Lisa Cholodenko (*The Kids Are All Right*). "Whether or not we say the things we think, we still think 'em. It's refreshing to hear someone spill it." —Stephan Lee

SERIES DEBUT

9-10PM

Kourtney & Khloé Take the Hamptons
E!

Where exactly are they taking it? To hell?

9-11PM

2014 BAFTA Los Angeles Jaguar Britannia Awards
BBC America

Emma Watson is set to be named British Artist of the Year, while Robert Downey Jr. will receive the Stanley Kubrick Britannia Award for Excellence in Film at this year's BAFTA-in-LA. ceremony. Because obviously what *that* guy needs is a big ego boost.

10:01-11PM

Revenge
ABC

This week on the Hamptons-set drama, Charlotte's downward spiral takes her to a place where Emily worries she can't be saved. Best to wait a bit to break the Kourtney and Khloé news.



Nik Wallenda

7-9:20PM

Skyscraper Live With Nik Wallenda
Discovery

Nik Wallenda's idea of fun: a blindfolded, untethered tightrope walk between Windy City skyscrapers. Chicago's infamous weather was a draw for the daredevil. "Whenever a storm rolls in, I get on the wire," he says. Why pull the insane stunt? "To show people that no matter what you're going through, you'll make it to the other side." —Carolyn Todd

Entertainment WEEKLY EXTRAS



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COVERGIRL

POLISHED: ENTERTAINMENT WEEKLY'S NEW WEB SERIES

Colorful Conversations with Women on The Rise

Join host, comedian, and executive producer Jamie Lee—star of MTV's *Girl Code*—as she talks with comedians, actors, and musicians about work, life, and more over manis and pedis.

EW.com/polished

Episodes launch weekly beginning 10/6



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COMEDY CENTRAL KEY & PEELE SCREENING

EW teamed up with Comedy Central to celebrate the 4th season of *Key & Peele* and their recent stint as guest editors of our 10/3 issue. Keegan-Michael Key and Jordan Peele attended the event alongside their comedic friends at The Crosby Street Hotel in SoHo. Guests were treated to cocktails and an exclusive screening of an upcoming episode.

KEY & PEELE COMEDY CENTRAL

FROM LEFT TO RIGHT:

Keegan-Michael Key and Jordan Peele; Michelle Wolf (*Late Night with Seth Meyers*), John Lutz (*30 Rock*), and Amber Ruffin (*Late Night with Seth Meyers*); Keegan-Michael Key, Michelle Ganeless (President, Comedy Central), Walter Levitt (CMO, Comedy Central), Melissa Mattiace (Publisher, EW) and Jordan Peele; Jessica Williams (*The Daily Show*), Al Madrigal (*The Daily Show, About A Boy*), Kristen Schaal (*The Daily Show*) and Jordan Klepper (*The Daily Show*)

Music



Taylor Swift



1989

POP (BIG MACHINE)

By Adam Markovitz

AUG. 18, 2014, IS A DATE THAT will live in infamy. At least, it might for any loyal Taylor Swift fans whose cowgirl boots were knocked off that evening around 5:08 when the singer spoke a tiny, three-letter palindrome: “pop.”

Swift was announcing her new album, *1989*, in an online live stream with all the high-budget intimacy of an Apple keynote, and she used the occasion to say that this would be her “very first documented, official pop album.” For anyone who still cherished her as a country starlet with a crush on Tim McGraw, this was a game changer—maybe the biggest since Swift started straightening her hair around 2010.

For the rest of the world, the news landed with a resound-

SWIFT: SARAH BARLOW

ing “Huh.” Wasn’t she already mainstream? Wasn’t that a dubstep beat on 2012’s “I Knew You Were Trouble”? Weren’t “We Are Never Ever Getting Back Together” and “Red” and, hell, even 2009’s “You Belong With Me” really just pop-fueled pickup trucks with Tennessee plates? Actually, “pop” doesn’t mean anything but “popular”—and by any metric, Swift already is. So the declaration seemed to be less about music than about competition: In some small-minded circles, country has a junior-varsity rep, while pop is the Olympics. And Swift wants us to know she’s ready for her shot at an all-around gold medal.

With *1989*, she should earn at least a silver. Executive-produced by Swift and Max Martin, the album is preloaded with potential hits, from the chant-along fight song “Bad Blood” to the lovers-on-the-run hymn “I Know Places.” “Shake It Off,” the kinetic first single, is already a No. 1. (Less likely to top the charts: the underripe Big Apple ode “Welcome to New York” and the blatant CoverGirl-commercial bait “Style.”) The title, *1989*, is both a wink to Swift’s birth year and a nod to that era’s music, which she evokes on the Jack Antonoff-co-written “I Wish You Would” and “Out of the Woods,” ballads with driving beats that complement her cinematic verses, such as “You took a Polaroid of us/Then discovered/The rest of the world was black and white/But we were in screaming color.”

Lyrics like that—aching and pinpoint-specific—used to be Swift’s specialty. At her best (2010’s “Dear John,” 2012’s “All Too Well”), she’s the most vivid songwriter of her generation, able to summon the storm clouds of every heartbreak you’ve ever had with one couplet and then sweep them away with another. But too often on *1989* she’s trying to win at somebody else’s game, whittling her words down to generic love *stuff* over flowy synthesizers. That’s because pop, as a musical genre, is most precisely defined by what it isn’t: not country, not rock, and not rap. Swift isn’t any of those, but she isn’t 100 percent pop, either—she’s still too unique, too identifiably herself.

That’s a good thing, by the way. So if she makes another pop album next? Great. If she wants to write R&B, or show tunes, or a nü-metal concept LP? Mazel tov. But if she ditches what makes her special to get there, then she’s doing a huge disservice to her fans—and an even bigger one to herself. **B**

BEST TRACKS

I WISH YOU WOULD

An OMD homage

BAD BLOOD

A drumline kiss-off

RETIRED? NOT SO FAST.

Lil Wayne swears that his new album, *Tha Carter V*, will be his last. But if he reneges, he’d hardly be the first to turn his horse around after riding off into the sunset. —LEAH GREENBLATT



RETIREMENT

Garth Brooks Did alter ego Chris Gaines make him do it? In 2000 Garth bowed out to be with family.

RETURN

Whatever Vegas wants, Vegas gets. He signed on for a five-year Sin City residency in 2009.



RETIREMENT

Cher The (thonged) butt of every industry retirement joke launched her Farewell Tour in 2002...

RETURN

...which earned \$260 million and lasted three years. In 2008 she said yes to three more at Caesars Palace.



RETIREMENT

Ozzy Osbourne Everyone’s favorite bat snacker embarked on the No More Tours tour in 1992.

RETURN

By mid-1995 he was back with the Retirement Sucks tour—and started the behemoth Ozzfest in ’96.

2014

2013

2012

2011

2010

2009

2008

2007

2006

2005

2004

2003

2002

2001

2000

1999

1998

1997

1996

1995

1994

1993

1992



RETIREMENT

Jay Z Hova threw himself a star-packed “retirement party” at Madison Square Garden on Nov. 25, 2003.

RETURN

He said he was done with studio albums, but a Linkin Park collab came in ’04, then a solo disc in ’06.



RETIREMENT

Barbra Streisand Babs took several breaks but said she was done performing for good in 2000.

RETURN

Nevah mind! By 2006 she was back with her first U.S. tour since 1994; it earned more than \$90 million.

Great for a double play...



Not so great for Disaster Relief

When disaster strikes, compassionate people want to help. While donations of clothing, food, bottled water or toys may feel more personal than a monetary donation, the truth is that even a small financial contribution can do more good for more people, with greater speed and sensitivity. Cash donations provide medical and other life-saving services now, and rebuild

infrastructure later. Even little donations can generate big, lasting impacts for good.

*Giving wisely is
good sportsmanship.*

Check out the guidelines at
USAID CIDI online: www.cidi.org.





Wayne Coyne Gets Fwendly

The Flaming Lips frontman talks about recording the all-star *Sgt. Pepper's* cover album *With a Little Help From My Fwends*, partying with Miley, and wrestling with tinsel

How did you and Miley Cyrus first meet?

Years ago, she tweeted that she liked us. When someone as popular as Hannah Montana puts that on her Twitter, suddenly you get 50 texts: "Did you see that?!" All the things we would see and read about her, I always liked. I think a lot of people don't want to think that she's smart and creative and all that—they wanna think she's a fake. Last year, I could tell she was in that zone where she doesn't give a f---, which is the most powerful place you can be. And she's an absolute blast to be around. The day we recorded together, we were all up until about 6 o'clock in the morning, partying and getting **matching tattoos.**

In 2010 the Lips took on Pink Floyd's *Dark Side of the Moon*, and 2012's *Heady*

Fwends featured the likes of Bon Iver, Kesha, and Nick Cave. So you've done covers and had guest stars before. How did this album start?

Miley and I tried "Lucy in the Sky With Diamonds" in the studio, and it turned out really great. That made us think, "Well, are we gonna continue on and make this?" We talked to a couple of people like My Morning Jacket, who were like, "Yeah, this would be fun, let's do it! Make it a whole thing." So that's the kind of accidental way we got into it.

The Lips and *Sgt. Pepper's* are both known for going well with psychedelics.

I never really liked pot that much. But when people say

Sgt. Pepper's was the record where they got into acid or smoking pot, what we mean is that they were willing to try s---. It isn't just "Oh, they took a bunch of drugs."

Everyone must have their own take on the Beatles.

You know, I'm going to be 54 and Miley is only 21, so it's not something that's ingrained in her DNA like it is for me... [But] there were things we discovered about [*Sgt. Pepper's*] that made it more fascinating, more creative, more of a mystery, and more genius.

What's the risk management with a tinsel cape?

In the beginning, I would flail around, and the tinsel would get caught in the microphone and the cables. But I've gotten around that after 20 or 30 shows. I think the benefits far outweigh the hazards. —Molly Simms



MORE ON EW.COM
Read our whole chat with Coyne at ew.com/fwends

A KILLER PLAYLIST

Terrify trick-or-treaters—or just creep yourself out—with songs of murder and mayhem

▶ **"Nebraska"**
BRUCE SPRINGSTEEN

▶ **"Where the Wild Roses Grow"**
NICK CAVE
FEAT. KYLIE MINOGUE

▶ **"Lookout, Lookout"**
PERFUME GENIUS

▶ **"Bang Bang (My Baby Shot Me Down)"**
NANCY SINATRA

▶ **"John Wayne Gacy Jr."**
SUJAN STEVENS

▶ **"Two Sisters"**
TOM WAITS

▶ **"The Long Black Veil"**
JOHNNY CASH

▶ **"In the Pines"**
LEAD BELLY

▶ **"Bonnie and Clyde"**
SERGE GAINSBURG & BRIGITTE BARDOT

▶ **"Deep Red Bells"**
NEKO CASE

▶ **"Down by the River"**
NEIL YOUNG

▶ **"Down in the Willow Garden"**
BILLIE JOE ARMSTRONG & NORAH JONES

▶ **"Notown Blues"**
BLACK LIPS



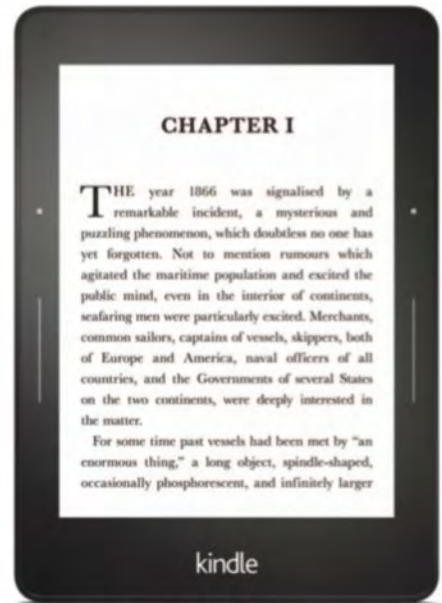
MORE ON EW.COM
Stream the full set at ew.com/killer

*Rib-cage images of Cyrus' deceased dog Floyd spouting the Fwends album title



YOU WILL TRAVEL
IN A LAND OF MARVELS.

—JULES VERNE



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Books

Los Angeles Examiner
 VOL. XIX—NO. 86 Official Forecast—FAIR LOS ANGELES, SUNDAY, FEBRUARY 5, 1922
 PRICE TEN CENTS

FILM STAR SUSPECTED IN MURDER OF TAYLOR

'PROGRESS IN GOVERNMENT' IS DEMANDED
 New Political Union Appeals to All True Citizens Desiring Return to U. S. Fundamentals
 SUPPORTED BY MR. HEARST
 Men and Women of Different Faiths Attracted by Latest Plea for Needed Reforms
 By J. E. Watson
 Staff Correspondent New York American
 ALBANY, Feb. 4.—M. H. Hoover, secretary of the Political Union for Progress in Government, today outlined the policies of this organization. He stressed its appeal to all citizens interested in return of government to the people. Mr. Hoover said:

Busy Man's Newspaper
 LOCAL
 Editor of U. S. Navy killed at torpedo target practice off San Pedro when motor car motorized. Investigation ordered.
 Taylor's former wife and his only daughter targeted, as were of this director's slaying is looked to them in New York.

TAYLOR DEATH NEWS STUNS FORMER WIFE
 NEW Mrs. E. L. G. Robins, She Is Grief-Stricken Over Slaying of Her First Love
 DAUGHTER HYSTERICAL
 Girl Screams for Father and Is Composed With Difficulty; Prizes His Souvenirs
 NEW YORK, Feb. 4.—(By Charles F. Sullivan.)—Grief-stricken and shaken over the death of her first love, Mrs. Edward L. G. Robins, who in 1911 was Miss Edith May Harcourt, a member of the original Photoplay Company, and married William C. Taylor, noted film director, mysteriously slain in Los Angeles, declared today that she would accept no money except possibly a portion for Mr. Taylor's mother's expenses from New York 24 cents.

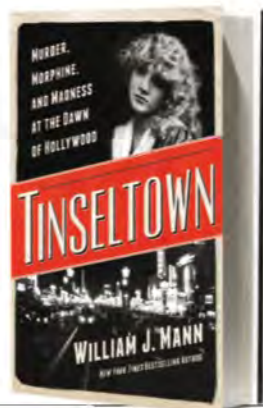
DAUGHTER OF TAYLOR
 DEPUTY SHERIFF NABS SANDS AND KEEPS HIM IN HIDING, IS BELIEF
 Former Employee Hunted Since Slaying of Director; Possible Desire for Vengeance Assumed by Officers; Mabel Normand Seeks Letters and Telegrams in Vain
 ONE of the most prominent actors of the Hollywood motion picture colony is said to be under surveillance by the police while they are investigating his movements on the night that William D. Taylor, noted director, was shot to death in his bungalow home on South Alvarado street. This actor recently is asserted to have had a bitter quarrel with Taylor due to jealousy over one of the most beautiful film actresses here.
 While the officers working on the mystery will not reveal

Tinseltown

William J. Mann

NONFICTION

By Chris Nashawaty



THE YEAR IS 1922. Warren G. Harding is in the White House. Prohibition is the law of the land. And construction is beginning on Yankee Stadium. Meanwhile, 3,000 miles away, in the fledgling dream factory known as Hollywood, silent movies have minted a new breed of hedonistic celebrity.

They work hard and play harder, reveling in opium dens, drinking bathtub gin, and indulging in libertine carnal relations out of wedlock. In the 30 years since the birth of motion pictures, the film business claims to have become the fourth-largest industry in the country behind steel, railroads, and automobiles. But that revolution hasn't come without a price. All the sun and sin leaves Americans with the impression that Tinseltown is a modern-day Babylon. They're not far off, either. Every

Mary Miles Minter and William Desmond Taylor in 1916



week, it seems, some actor or actress is swept up in a lurid, headline-grabbing scandal involving sex or drugs. But murder, that's a different story. At least until the morning of Feb. 2—when director William Desmond Taylor is found shot to death in his Los Angeles home.

For nearly a century, Taylor's murder has remained one of the most notorious unsolved crimes in Hollywood history. And it's one that author William J. Mann digs into with lip-smacking gusto in his true-crime page-turner *Tinseltown*. Mann, a biographer of such gold-plated movie stars as Katharine Hepburn and Elizabeth Taylor, tirelessly exhumes the cold case and offers a fresh theory on whodunit. Was it Mabel Normand, the A-lister with a sweet tooth for cocaine? Mary Miles Minter, the flighty ingenue with a fatal attraction to the fatherly director? What about her overprotective, pistol-packing mother? Or the hard-luck actress with the ex-con playmates? Or Taylor's embezzling former valet, who knew all of his secrets, including that his boss was a closeted homosexual? And how did this affect Adolph Zukor, the all-powerful head of the biggest studio in town? All had their motives. Taken together, Mann's call sheet of colorful characters is so richly painted, they not only make the Roaring '20s come to life, they're so bizarre they seem like they could only exist in a movie (to some of them, that's the only place they felt alive anyway). With his dogged pick-and-shovel reporting and jeweler's eye for detail, Mann makes a bygone era feel as familiar as the latest TMZ exposé. And while he never quite fingers the murderer with the beyond-a-reasonable-doubt certainty that the dust jacket trumpets, he may very well have his mystery man—or woman. Hell, with a story this juicy, it almost doesn't matter. **A-**



Costume Drama

In his new book, Brandon Alinger dissects the iconic look of the first three *Star Wars* films with interviews, original sketches, and behind-the-scenes photography.



Designer Ralph McQuarrie's early vision of Luke Skywalker (far left) was inspired by Flash Gordon. At center left is designer John Mollo's first version of Luke, followed by a near-final sketch and a shot of Mark Hamill on location. "Luke...was a very simple, homespun country boy," Mollo says.

BOOKS OF MY LIFE

NUMBER OF CHILDREN'S BOOKS WRITTEN **Four**

MOST RECENT ***The Spectacular Tale of Peter Rabbit***

WHAT IT IS A droll new chapter in the Beatrix Potter story

Naked Lunch, by William Burroughs. I felt sick for days afterwards.

The Phantom Tollbooth. An extraordinary linguistic feat, a timeless bit of genius.

The classic I've never read
The Brothers Karamazov.
Disgraceful ellipsis, really. I've
no excuse.

I hope I don't ever get cemented as a writer. That sounds a bit severe. But Leon Garfield engendered my enduring love of ghost stories, Joan Aiken of quirky female heroism, and Beverly Nichols of the mystery and magic in nature (*The Tree That Sat Down* and *The Stream That Stood Still*). John Masefield's books defy description. Just read them.

All Quiet on the Western Front, by Erich Maria Remarque, and *One Hundred Years of Solitude*, books of such—what? Moral importance? Emotional heft? Simplicity and passion and

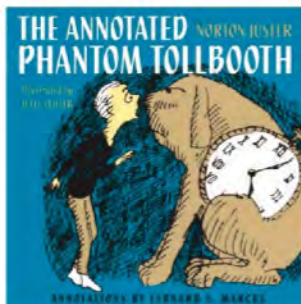
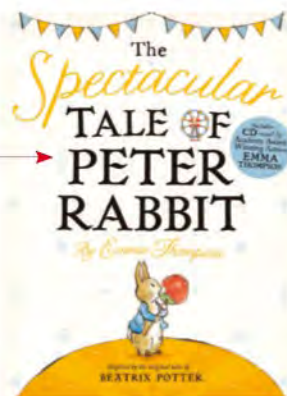
visionary brilliance? Oh, and 1984 too! And Primo Levi's *If This Is a Man*.

Too many to list, but *The Gulag Archipelago* springs to mind. It was a very big noise when I was a teenager, and my friend Gillian once used it to hit an overly amorous stranger on a French train. I thought it would be cool to read it, so I tried, gave up after chapter 1, and BS'd my way from then on.

How to Be Idle, by Tom Hodgkinson! I think, of all the books I've read in the last decade, this one made me the happiest. I particularly enjoyed the chapters on alcohol and rioting.

I took **Captain Corelli's** **Mandolin** on a holiday once and slightly regretted it because I couldn't stop crying. My boyfriend, now husband, had to prise it from my grasp and tell me a lot of bad jokes whilst force-feeding me margaritas.

I do love David Lean's *Great*

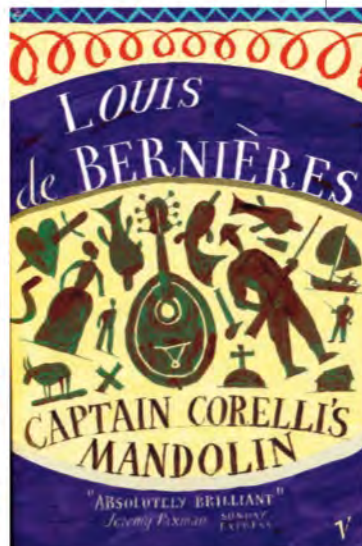


Expectations. It echoes the atmosphere of the Dickens beautifully.

The recent books I wish I'd written
The Pantomime Life of Joseph Grimaldi, by Andrew Stott, and all five of the Patrick Melrose novels, by Edward St. Aubyn. The first is an exquisite biography full of theatrical detail, and the second is just full of the most flawless, biting, witty prose I've come across in years.



**THIS
CHANGES
EVERY
THING**



What it's like to buy my own books at the store

"They're presents!" I shriek, if I see anyone looking.

What I'm reading now
This Changes Everything, by Naomi Klein (devastating);
The Radetzky March, by Joseph Roth (startlingly modern); *Occupy*, by Noam Chomsky (timely—as always with Chomsky); and *Defying Hitler*, by Sebastian Haffner (second time—very good examination of intellectual rebellion during the rise of National Socialism).



This is a graze box.

(drumroll please...)



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graze

The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark



"I can't wait to watch Ridley Scott's Ebola TV miniseries," said absolutely nobody ever.



Brad Pitt in the role he was born to play: early-'70s porn director who kind of looks like Gary Oldman



Bono says glaucoma is the reason he wears sunglasses, but nothing can explain why he insists on *that* pair.



Gwen Stefani's first solo single in eight years: Not exactly B-A-N-A-N-A-S, but it's P-R-E-T-T-Y G-O-O-D.



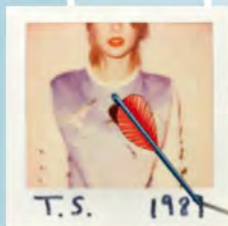
You can't kill David Clarke, but please, Emily Thorne, kill that beard.



Sleater-Kinney are getting the band back together! Such excitement for the owners of Women & Women First!



Monica Lewinsky joins Twitter, which is definitely not as funny as her joining Snapchat.



Another week, another installment of Taylor Swift Repeats Lyrics (x3)



Warner Bros. announces 10 DC movies through 2020, unrealistic standards of physique through 2037.



Phew—at least *something* is going to save fall sitcoms.



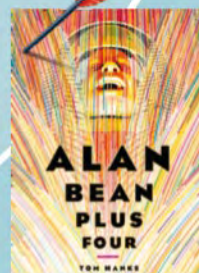
The Good Wife is about to get a little less good. :(



J.K. Rowling plans to build her own Hagrid's hut, which is a *lot* less ostentatious than the Hogwarts replica at her summer chateau.



If you dim the lights and channel the spirits, they'll spell out "Wait till Netflix."



Tom Hanks wrote a short story, and it's just as good as *Larry Crowne*!

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